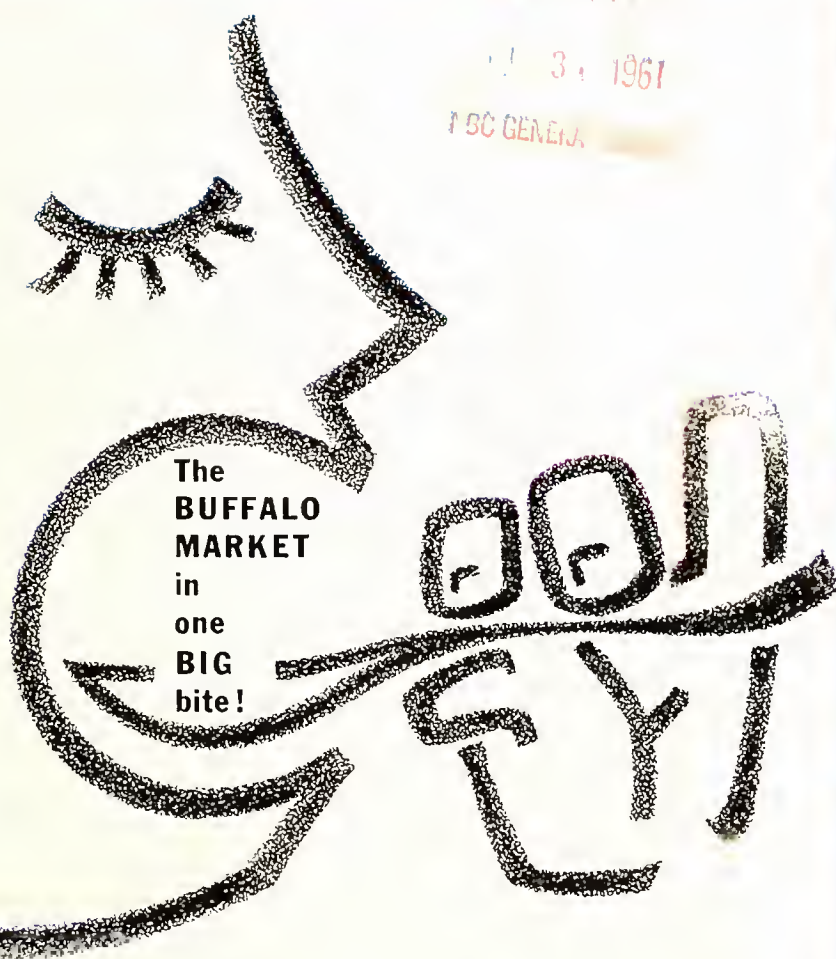


# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

Have  
you  
tried  
the  
timebuyer's  
delight?...



## WKBW

### BUFFALO

CONTACT  
AVERY-KNODEL

So  
number  
ONE\*  
you  
can  
TASTE  
IT!

## SUPERMARKETS— A SUPER CHANCE FOR RADIO & TV

\$34 billion super-  
market business is  
prime opportunity for  
more ad dollars

Page 27

## 8 firms that test tv commercials for major ad agencies

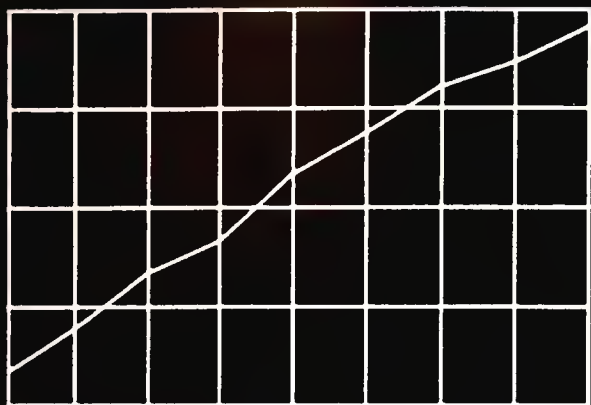
Page 33

## Pay tv, yes— but is it really culture?

Page 36

## What radio nets are offering for '61-'62 season

Page 38



## **BUILDING WITH HOUSTON / KTRK-TVital**



IN RADIO

# IT'S THE SALES CLIMATE THAT COUNTS

## WPEN

PHILADELPHIA

ATTRACTS ITS AUDIENCES  
WITH MODERN PROGRAMMING

GOOD MUSIC

WARM PERSONALITIES

AWARD WINNING NEWS

SKYWAY TRAFFIC REPORTS

AND

**25 VIGNETTES DAILY**

THE WORLD WE LIVE IN ■ FOOD TIPS ■  
MARKETING REPORT ■ HOME IMPROVEMENTS  
■ MEDICAL NEWS ■ CHILD CARE ■ NEW PROD-  
UCTS ■ WHERE TO GO ■ MAGAZINE REVIEW ■  
COMEDY CORNER ■ NATIONAL CITIES TEMPERA-  
TURE ■ FAMOUS FIRSTS ■ LIGHT SIDE OF THE  
NEWS ■ WEATHER & SPORTS ■ HOUSEHOLD  
HINTS ■ LETTERS TO THE EDITOR ■ HAPPY  
TALK ■ HOLLYWOOD ■ I GET LETTERS ■  
FAMOUS PHILADELPHIAN ■ UNUSUAL OCCUPA-  
TIONS ■ SPANISH LESSONS ■ SIGNAL 95 ■  
COLUMN CORNER ■ SPACE REPORT

## WPEN

PHILADELPHIA

REPRESENTED NATIONALLY BY GILL-PERNA



## Judy Anderson, say it ain't so!

Judy Anderson of McCann-Erickson can't see us for beans. Yet, we'd so much like to help her advertise those cars she buys media for.

Judy knows that the Tidewater area is growing 2½ times faster than the nation as a whole. She knows, too, that WHIH has the hottest format and the best darn news shows in Virginia. But what stations do you think she buys? (We won't tell you).

Judy, you're a hard-hearted Hannah, but we love you and we'll keep plugging. Same goes for any others who don't yet share your view that the sun rises and sets on WHIH.

**WHIH**  
FORMERLY WLOW  
**TIDEWATER, VIRGINIA**  
AN ELLIOT STATION  
Representatives: Avery-Knodel



with the  
**"BIG CHEESE" in Wisconsin**

Not only ¾ million people  
but 2 million cows.

**WEAU-TV**  
**EAU CLAIRE, WISCONSIN**



# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## ARTICLES

### When will radio/tv crack the supers?

- 27** \$34 billion supermarket industry is opportunity for more radio/tv dollars —but expansion depends on new ideas and fresh approaches, say experts

### Radio brings groceries to life

- 31** In the New York area, Safeway and Daitch Shopwell supermarket chains reap benefits of institutional approach to radio, build personalities

### 8 firms that test tv copy

- 33** A rundown of the services, methods, theories, and basic charges of the eight major tv commercial testing outfits, how they operate, how they differ

### Pay tv—but is it culture?

- 36** Hard-sell ads for upcoming programs in Toronto's Telemeter test offer juicy fare at \$1 per viewing, but raises questions about cultural values

### Strike-out Sam wins new friends for radio

- 37** On Kansas City, Mo. sandlots, pint-sized, aspiring Whitey Fords are testing their pitching prowess and winning over new friends for radio

### On network radio this fall

- 38** Despite curtailed programing, the radio nets are offering wide variety and many rate plans. Advertiser buys are healthy for this time of year

**NEWS:** Sponsor-Week 7, Sponsor-Scope 19, Spot Buys 46, Washington Week 55, Film-Scope 56, Sponsor Hears 58, Sponsor-Week Wrap-Up 60, Tv and Radio Newsmakers 68

**DEPARTMENTS:** Commentary 14, 49th and Madison 16, Sponsor asks 42, Nighttime Comparagraph 40, Reps at Work 44, Seller's Viewpoint 69, Sponsor Speaks 70, Ten-Second Spots 70

**Officers:** editor and publisher, *Norman R. Glenn*; executive vice president, *Bernard Platt*; vice president and assistant publisher, *Arnold Alpert*; secretary-treasurer, *Elaine Couper Glenn*.

**Editorial:** executive editor, *John E. McMillin*; news editor, *Ben Bodec*; managing editor, *Alfred J. Jaffe*; senior editor, *Jo Ranson*; midwest editor, *Gwen Smart*; assistant news editor, *Heyward Ehrlich*; associate editors, *Jack Lindrup*, *Ben Seff*, *Ruth Schlanger*, *Diane S. Sokolow*, *Lauren Libow*; columnist, *Joe Csida*; art editor, *Maury Kurtz*; production editor, *Phyllis Trieb*; editorial research, *Carole Ferster*.

**Advertising:** assistant sales manager, *Willard Dougherty*; southern manager, *Herbert M. Martin, Jr.*; midwest manager, *Paul Blair*; western manager, *George G. Dietrich, Jr.*; sales service/production, *Lou Chapman* (manager), *Shirley S. Allison*, *Barbara Parkinson*.

**Circulation:** *Jack Rayman*, *Kathryn O'Connell*, *Phyllis J. Davis*; readers service, *Gail Rubenstein*.

**Administrative:** office manager, *Fred Levine*; *George Becker*, *Michael Crocco*, *Syd Guttman*, *Irene Sulzbach*, *Geraldine Daych*, *Jo Ganci*, *Manuela Santalla*, *Andrea Shuman*.

Member of Business Publications  
Audit of Circulations Inc.



© 1961 SPONSOR Publications Inc.

SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation, and Advertising Offices: 40 E. 49th St., New York 17, MUrray Hill 8-2772. Chicago Office: 612 N. Michigan Av. (11), Superior 7-9863. Birmingham Office: 3617 8th Ave. So., FAairfax 2-6528. Los Angeles Office: 6087 Sunset Blvd. (28), HOLlywood 4-8089. Printing Office: 3110 Elm Av., Baltimore 11, Md. Subscriptions: U. S. \$8 a year. Canada \$9 a year. Other countries \$11 a year. Single copies 40¢. Printed U.S.A. Published weekly. 2nd class postage paid at Baltimore, Md.

# WHO Radio should be No. 14 on any "Top Market" radio list!

**50,000-Watt WHO Radio Covers  
865,350 Homes In Iowa PLUS!**

EVERY time your marketing strategy calls for radio in America's top radio markets . . . 50,000-watt WHO Radio belongs on the list!

*There are only 13 markets in America in which any radio station reaches a larger audience or more buying power than does WHIO!*

WHO Radio reaches 865,350 homes in "Iowa PLUS!" (96 of Iowa's 99 counties *plus* a number of counties in neighboring states). 75% of all Iowa retail sales are made in counties you reach with WHO. (Metropolitan Des Moines accounts for only 10% of Iowa's retail sales. All eight of Iowa's leading

metro areas, including Des Moines, account for just 33%.)

Many surveys, for 24 consecutive years, have measured the Iowa radio audience, and have *proved* that WHO is Iowa's most listened-to radio station. A 93-county area Pulse (March, 1961) gives WHO the No. 1 position in every weekday quarter-hour surveyed over 94 other stations.

Next time you make up a "top radio market" list, be sure No. 14 is WHO Radio! Ask your PGW Colonel for the latest information on "Iowa Plus."

*Sources: Pulse (March, 1961), NCS No. 2, SRDS.*

## WHO

**for Iowa PLUS!**

**Des Moines . . . 50,000 Watts**

**NBC Affiliate**

WHO Radio is part of Central Broadcasting Company, which also owns and operates WHO-TV, Des Moines; WOC and WOC-TV, Davenport



Peters, Griffin, Woodward, Inc., National Representatives



# Pioneers in public service



**The Conestoga Wagon**, a pioneer in transportation, originated in Lancaster County, Pennsylvania. It was the principal medium of westward travel, prior to the railroads.

**WGAL-TV**, a pioneer station, introduced television to a sizeable area of Pennsylvania. Since its inception in 1949, WGAL-TV has firmly maintained its pioneering principles by being constantly alert to new and better ways of serving viewers throughout its coverage area.

**WGAL-TV**  
*Channel 8*

**Lancaster, Pa.**  
**NBC and CBS**

STEINMAN STATION  
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

31 July 1961

# SPONSOR-WEEK

## DAYTIME'S NEW VIGOR

**Tv networks upgrading daytime tv for fall with news strips and women's service shows; news for teenager**

The push to invigorate daytime tv is on.

Each of the networks is amidst a massive expansion of news during the daylight hours.

Although punch and counterpunch are seen as one or another strives to improve its pre-6 p.m. position for fall, the overall effect is this: industry-wide programing "rehabilitation" for daytime tv.

To date, alphabetically, the networks did this: ABC TV brought in Tennessee Ernie to show its seriousness about daytime entertainment. NBC TV gave Today over to its news department. And CBS TV put its news department through a massive overhaul.

This week and against this background the networks began a push that one agencyman termed "news happy."

CBS TV and ABC TV were off on a spree to stud daytime tv with news strips: five minute strips, quarter-hours, and half-hours, too.

There was a new feeling in the air, too, on the matter of station acceptance. It was expected that even unsold news programs would have few clearance troubles. The recent activity of the

FCC was affecting an immediate change in program balance.

Ideas dormant for years were all at once being reconsidered. Program formats abandoned as unsuccessful years ago, that had grown dusty on the shelf were being made clean as new.

At CBS TV, for instance, I Love Lucy was to be taken out—reportedly at Paley's personal insistence—and the 10-10:30 a.m. time period turned over to CBS News to produce a new half-hour women's news and service show.

Tentative title of this show is Calendar, and insiders hint it will be reminiscent of a format tried years ago as Home, now being revived on a different chain.

That isn't all at CBS News. Robert E. Lang is giving up his administrative duties to go into news sales, retaining his v.p. stripe. The possible repercussions of CBS News' assumption of its own sales functions are causing agency people to sit up and take notice.

CBS News is putting two five-minute strips into daytime tv. One at 3:55 p.m. is reported sold to Frigidaire. There's another strip at 11:55 a.m.

Educational tv is also getting a daytime berth on CBS TV: the 1-1:30 p.m. slot will open for College of the Air.

The only news cutback in CBS  
(Continued on page 8, col. 2)

## NFL ASKS LIFT OF COURT TV BAN

Lawyers for the National Football League have appealed the invalidation of the NFL-CBS TV contract now held to be counter to anti-trust laws.

Their argument is that similar sports tv contracts have not been challenged.

The NFL asked that the ban be suspended until 31 December, during the first of its two year term.

Previous contracts were between NFL teams and either CBS TV or NBC TV.

NBC TV had Baltimore and Pittsburgh, and CBS TV had the rest. The challenged contract gave CBS TV the entire league.

NBC TV salesmen have been out selling two teams in expectation of recovering previous rights.

CBS had already sold quarters to Ford, Marlboro and Amoco.

## Helene Curtis \$3 mil. may go into NBC TV nighttime

Helene Curtis, one of the very few sizeable spenders that have yet to commit themselves for the fall, looks as though it's going NBC TV.

The involvement will be alternate nighttime minutes in five or six different program series.

Last year Curtis' expenditure in network tv came to around \$3 million.



Robert E. Lang



## SCHACTE STEPS UP TO UNILEVER POST—SUCCESSOR: WEBBER

Harold H. Webber, v.p. and director of Cowles Magazines and Broadcasting, has been elected to consumer relations v.p. of Lever Bros.

He joins the company on 15 August, and Henry Schachte moves up from executive v.p. and director to join Unilever Limited in London as a member of the management committee.



Harold H. Webber

## N'western symposium

(Chicago): FCC chairman Newton Minow, NAB president LeRoy Collins, and industry figures including Clair McCollough, Sig Mickelson, Sol Taishoff, Fairfax Cone, and Ward Quaal will participate in a symposium at Northwestern University on 3-4 August.

The two-day event, sponsored by NU law school, is "National Symposium on Freedom and Responsibility in Broadcasting," and chairman is J. Leonard Reinsch, executive director of Cox broadcasting properties.

Talks and question periods will be open to the public.

## NBC Radio's \$1.2 mil.

New business and renewals for NBC Radio network during the month ending July 19 were worth \$1,245,098, says v.p. and general manager George A. Graham Jr.

New orders were from Mogen David, Evinrude, Curtis, Du Pont, Reader's Digest, Standard Brands, Philip Morris, and Bristol-Myers.

R. J. Reynolds, the Evangelical Foundation, Sterling Drug, and P. Lorillard signed renewals.

(Continued from page 7, col. 2)

TV daytime for fall is the 8 a.m. show. Fifteen minutes will be absorbed by Captain Kangaroo.

An agency that inquired at CBS TV sales on the 10-10:30 a.m. strip drew this blank on new policies: "We don't know. It's the news department's baby and we're waiting to see."

But there was the impression that commercials in Calendar, if sold as participations, would be handled quite differently than games, soaps, and re-runs.

ABC TV was also jumping into heavier daytime news. There'll be, at 5 p.m., the first daily news show slanted at teen agers. It will be thirty minutes. Of three newsmen already picked by ABC TV, the eldest is only 25.

Title of this new 5-5:30 p.m. strip is Discovery. Show starts 2 October with Jules Power as executive producer, announced ABC TV daytime v.p. Giraud Chester. This show previously had the tentative title Periscope.

Midday Report will be back at 1:25 p.m.

Yet another brand new development ABC TV may try is business news. American Business Briefing is in blueprint for around noon Sundays. Show is to be packaged live by Screen Gems. Later Sunday come Adlai Stevenson and Editor's Choice, probably alternating at 3 p.m. until the football season ends.

By the way, ABC's 6 p.m. news strip is now set to Squibb (Donahue & Coe).

At NBC TV no news program development this week could compare with the recent assignment of Today to the news production staff.

But NBC TV was also getting into news for teen agers, although only on weekends. Update is title of show for 12-12:30 p.m. Saturday, and "1, 2, 3, Go"—the new season's most unlikely title so far—will be a public affairs world travel show for younger viewers 6:30 p.m. Sundays.

## ABC TV NSS NAMES MULFORD, McELFRESH

Two more sales managers for ABC TV National Station Sales have been appointed by president Theodore Shaker.

They are: Harrison E. Mulford, Jr., eastern sales manager, and John A. McElfresh, Chicago sales manager.

Mulford goes to ABC TV NSS from NBC where he was account executive in NBC Spot Sales from 1955 to 1960 and a network sales executive since then.

He was previously associated with H-R, Crosley, and WPIX, New York.

John A. McElfresh joins NSS from CBS Spot Sales Chicago and New York offices. Between 1953 and 1959 he was a sales representative for WCAU-TV, CBS o&o in Philadelphia.



Harrison E. Mulford



John A. McElfresh

## What's in a name? Ask

### Fred Niles Communication

### Centers of Chicago & H'wood

(Chicago): The Fred Niles organization will bear a new name on 1 August which will reflect its widened activities.

The Fred Niles Communication Centers of Chicago and Hollywood is the new name, intended to be self-explanatory.

Niles is doing a lot more besides film production, which accounts for 60% of his volume. Audio-visual materials, such as tv commercials, are but one part of his business programs, Niles pointed out.





# a statement of **WWLP & WRLP**

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

## EDITORIAL EFFECTIVENESS

Some four years or so ago at our stations we started to broadcast editorials. We put them on . . . not on a regular basis for we weren't quite sure how to do these things and besides plain ordinary economics inhibit our ability to some degree. However, we sensed the increasing need in our community for some such method of expressing opinion that offered some balance to that of the large group-owned newspaper and broadcasting combine with which our area is endowed. From the outset we found that the good people of our community respected and appreciated our efforts.

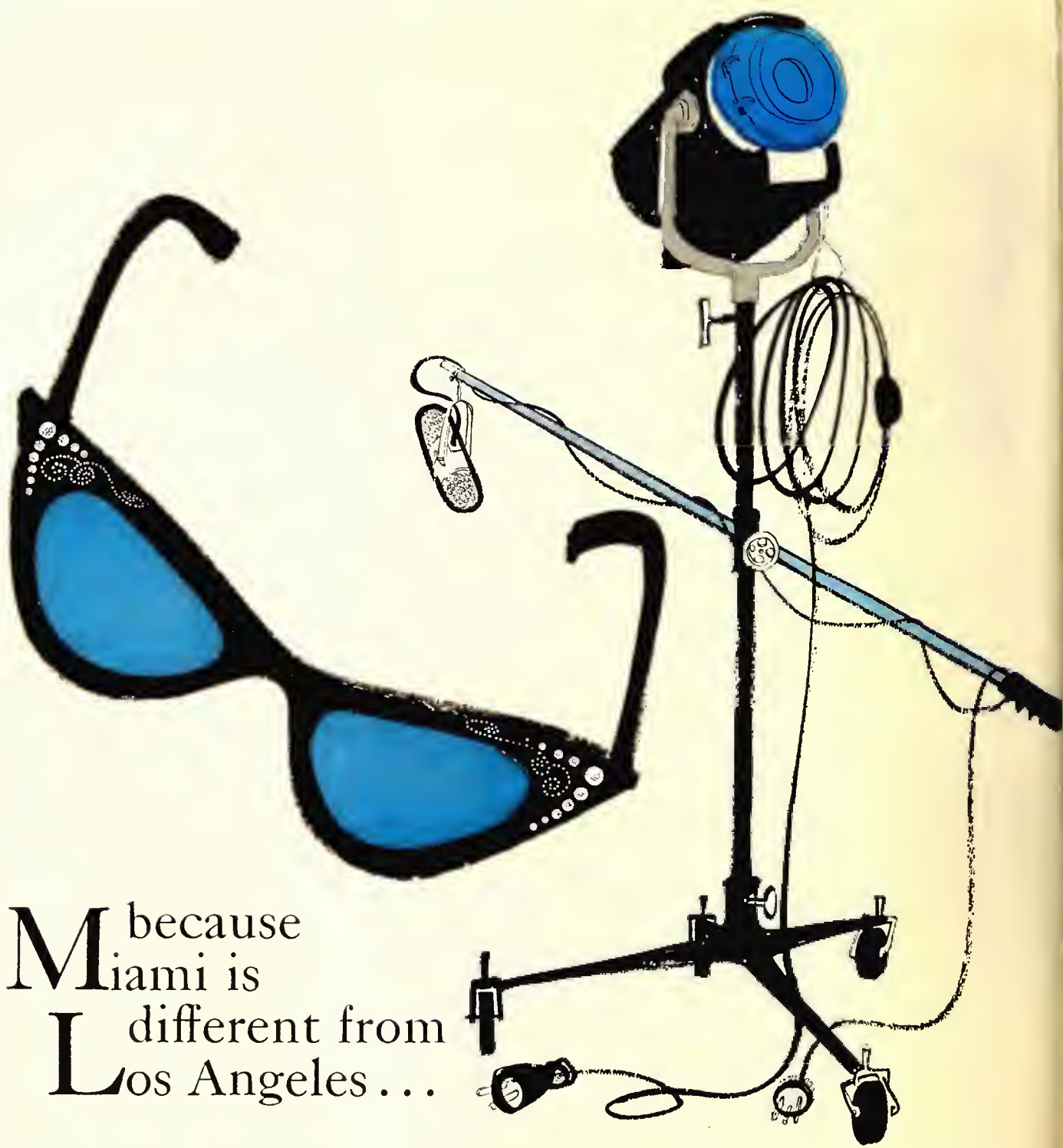
Not everyone within our community reacted with ebullient enthusiasm. As a matter of fact I guess we've got the only Mayor in captivity who is worried when his name is mentioned on television. He has found that we don't always feel obliged to be complimentary.

People often ask if we get results. Other broadcasters inquire if we have problems doing these editorials. To both questions the answer is affirmative. Anyone who is going to do any crusading takes a licking and we have had all

kinds of pressure applied to us. For example when we pointed out last January how the city payroll was padded, our Mayor, of course, denied it but the road to our station wasn't plowed for the rest of the winter. Only a month later the Mayor had to announce that 587 jobs were being cut from the 1961 budget in the two departments we said were padded and a little later he announced our station should be closed down because it wasn't operating in the public interest.

We have wondered out loud regarding this concept of the public interest. Occasionally we take this sort of licking but we have fun and all responsible figures of the community are behind us, not just with kind words but with that most important of all commodities their advertising dollar. We receive 90% of the dollar volume of television business in our community and we are grateful for this support, but we also believe it due in large part to our efforts to improve the communities we are licensed to serve.

Represented nationally by **HOLLINGBERY**



**M** because  
**M**iami is  
**L** different from  
**L**os Angeles...

and because people are different in different markets . . . Storer programming is different! We put together a flexible format to fit the needs of the community . . . making it local in every respect. That's why Storer Stations are liked, watched and listened to—why they rate high in the 9 key markets where they are located\*. Local programming—quality-controlled—assures you the best is being presented. You know you've made the right buy when you buy a Storer Station. Storer representatives have up-to-the-minute availabilities at their fingertips. **Important Stations in Important Markets.**

\*WGBS rates number 1 in Miami. KGBS blankets Southern California with 50,000 watts.

LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	WHEELING WWVA	TOLEDO WSPD	DETROIT WJBK	<b>STORER</b> BROADCASTING COMPANY
MIAMI WGBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV	



## GULF'S \$0.5 MILLION TBA GOES TO EWR&R

There's apparently no truth in the rumor that Gulf took its tire, battery, and antifreeze advertising from Y&R to EWR&R to punish the former for its pitch at Texaco.

The Gulf t-b-a business amounts actually to no more than \$500,000.

It was reported resigned by Y&R because of an account conflict with Goodyear.

Y&R already handles the tire, battery, and antifreeze business of Goodyear, and having the conflict with Gulf products resigned the latter.

## Kocour is Simoniz ad dir.

New director of advertising at Simoniz is Max G. Kocour, succeeding J. M. Tyson, who has moved up as sales v.p.



Max G. Kocour

Pillsbury for eight years.

Kocour was previously with Y&R, N.W. Ayer, and N.L.&B., and before entering the advertising field was with

## Nielsen gives July top tens

Eight network tv shows ranked among the top ten in both total and average audience in the first July Nielsen report.

Ranked by average audience, the shows are Gunsmoke, Andy Griffith, What's My Line, Garry Moore (both half hours) Have Gun, Will Travel, Candid Camera, and The Untouchables.

Red Skelton and My Three Sons were among the top ten in average audience but not in total audience, while Wagon Train and 77 Sunset Strip hit the top ten in TA but not in A.

## Beth Black, C&A Timebuyer to D&C

Elizabeth Black, regarded as one of the pioneer timebuyers, will be among the people migrating from Cohen & Aleshire over to Donahue & Coe as a result of the merger of the two agencies.

C&A's other timebuyer, Robert Turner, is also going to D&C.

Incidentally Miss Black was one of the top femme threesome back in the 30's and 40's, the other two members being Reggie Schuebel, then at Biow, and Linnea Nelson, now retired but who spent practically all her career at JWT.

## NEW DETROIT SRA UNIT ELECTS CHARLES FRITZ

(Detroit): The Station Representatives Association has established a Detroit chapter and its first local president will be Charles Fritz, manager of John Blair there.

Other officers elected for 1961-62 in the newly established chapter are: v.p. William W. Bryan, who is v.p. and manager of PGW in Detroit; secretary Robert D. Cook, tv account executive of Katz Agency's Detroit office, and treasurer William E. Morgan, manager of the Detroit office of Adam Young.

The Detroit chapter of SRA will develop research and sales presentations for spot radio and tv and deal with local problems in the air media.

Operation of the chapter will be similar to the one launched in Chicago four years ago. Monthly luncheons, to be held at the Detroit University Club, start in September.

Louis H. Avery, SRA president, expects a great deal to be accomplished in Detroit for spot radio and tv sales by a concentrated effort of SRA members there.

## FOUR MEN JOIN CTS IN NEW YORK SALES

CBS Television Stations National Sales has put four account executives on its New York staff.

They are: William Beindorf, J. Robert Cole, Kenneth M. Johnson, and Briggs S. Palmer.

Beindorf comes from WCBS TV, Cole from KNXT, Johnson from McGavren TV, and Palmer from HR&P.

## New Storer managers:

McKenny at WSPD-TV; Lloyd in programs Western div.

Two executives were hired at Storer Division this week in the wake of the formation of Storer Programs.

Keith T. McKenny has been hired as managing director of WSPD-TV, Toledo. He was former sales manager of WJBK-TV, Detroit. He succeeds Joe Evans, who was recently appointed general manager of Storer Programs.



Keith T. McKenny

Howard Lloyd has been named by Storer Programs to manage its Western States division. He was sales v.p. of Graphics International and before that was with NBC Films.

## WTFM, N.Y. rushes into stereo

WTFM is striving to become the first multiplex stereo station to broadcast in New York City.

The new station, equipped with the new RCA stereo console, is aiming for a start of operations in September.

Owned by Friendly Frost Broadcast Division, station is to include merchandising facilities, and will be under supervision of David H. Polinger.





## RAVES, RATINGS AND ALL THAT GREAT JAZZ



NOW—ALSO FOR FIRST TIME SYNDICATION:

- MR. LUCKY
- YANCY DERRINGER
- WIRE SERVICE





**114 HALF HOURS  
1ST TIME FOR SYNDICATION!**

# PETER GUNN

**STARRING CRAIG STEVENS**  
WITH HERSCHEL BERNARDI AND LOLA ALBRIGHT

The show that started it all and is still the **best** of them all—Peter Gunn, the private eye with an ivy league profile and a sophisticated approach to danger—urbane story lines and some of the most fabulous jazz of our time by the great Henry Mancini. After three swingin' years on NBC and ABC—sponsored by national advertisers—now available for syndication! Call, wire or write. the audience is pre-sold coast to coast. Created and produced by Blake Edwards.



**OFFICIAL  
FILMS, INC.**

724 FIFTH AVENUE, NEW YORK 19, N. Y., PLAZA 7-0100



loaded  
with facts  
and figures  
that every  
tv-minded  
buyer will  
USE!

## TV BASICS

*a terrific ad-buy*

OUT 28 AUGUST

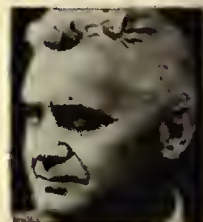
## Commercial commentary

### Wise words from Harry Harding

Recently, I've been remembering more and more vividly a speech I heard at the April meeting of the 4As at White Sulphur Springs.

It was delivered by Harry Harding, exec. v.p. of Young & Rubicam, and contained these meaty lines: *"America happens to have the world's largest communications network. America happens to have a constitutional guarantee of free speech.*

*America happens to have the best informed and the most accurately informed public in the world. And America happens to have the largest advertising investment in the world. These facts are not mere coincidence."*



How few of us in broadcasting or in advertising ever manage to think in these terms!

That, I believe, is what makes the Harding viewpoint so uniquely important at a time when everyone and his infant brother—Chairman Minow and assorted Harvard professors, and witnesses before the Dodd Committee and at the FCC hearings—have been taking roundhouse swipes at our business.

Harding has seen the whole problem in perspective—not as a question of whether the *Untouchables* has too much violence, or 40 seconds is too long for a chain break, or whether some poor misbegotten station manager should have his license revoked for carrying 3.1% of his schedule in public service, rather than the 4.4% he promised.

No, the Y&R executive has wisely focussed attention on the *total* picture—the overall merit of our American system of free, competitive, advertiser-supported mass media.

This is a dreadfully neglected point. And yet it can give us a far sounder basis for confronting and challenging our critics than the arguments we usually employ.

### Understanding our mass media system

Actually one of the reasons why we are so consistently creamed by the shouts, shrieks, and hollers of our detractors is that we in the mass media are so violently, even hopelessly divided.

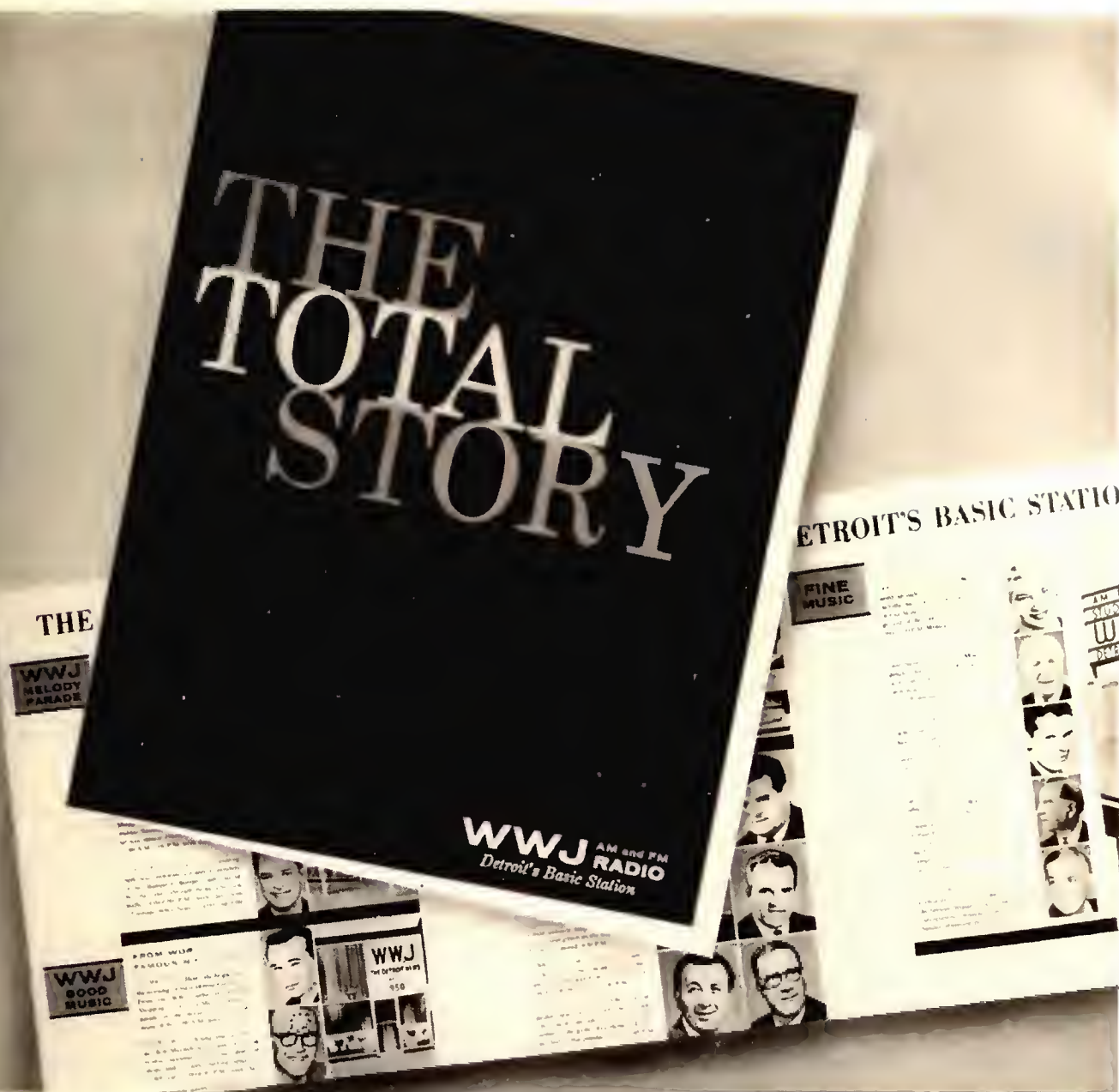
Within our own family we find advertisers sneering at broadcasters, stations sneering at newspapers, agencies sneering at stations, magazines sneering at television, program people sneering at salesmen, editors sneering at advertising departments, and every one freely conceding that his own part in the communications industry is cleaner, purer, nobler, more important than someone else's.

All of which makes it just great for every fanatic philosopher and eager-beaver bureaucrat who wants to take a poke at us.

They can always pick up adherents from our own ranks.

And such intramural divisions not only give comfort to the enemy,  
(Please turn to page 48)





**read any good books lately?** If you're planning a Detroit radio schedule for fall, this one is for you!

"The Total Story" shows what WWJ means by "Total Radio," gives you a buyer's-eye view of WWJ's imaginative programming which ranges from popular music to symphony concerts, from play-by-play sportscasts to lively talk on the "Hour of Information" and "Phone-Opinion." And for good measure, there's a WWJ coverage map which shows at a glance the big, prosperous area served by Detroit's basic station.

You'll agree that "The Total Story" makes good sense, that "Total Radio" means greater impact on listeners, more attention to your sales message. If you don't have a copy, or if you'd like extras, just phone your PGW Colonel or write the station.

**WWJ** AM and FM  
**RADIO**

**Detroit's Basic Radio Station**

NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • OWNED AND OPERATED BY THE DETROIT NEWS **NBC Affiliate**

# 49th and Madison

## We stand corrected

We note that you used a story about our station in your issue of 10 July, and stated that Martin Giaimo had been appointed manager of WNEM-TV, which serves Flint, Saginaw, and Bay City, Mich. This was incorrect.

Mr. Giaimo has been appointed manager of the Flint operations of WNEM-TV, Channel 5, and will be based at our offices in Flint, Mich., at Bishop Airport. Tom Matthews is still station manager of WNEM-TV.

Also, recognizing that your fine magazine is always interested in maintaining complete accuracy, I call your attention to page 73 of the 12 June issue, where you list a group of

markets and ratings under the heading "CBS Films' *Deputy Dawg* scored these time period victories in March and April." I do not quarrel with the 22.4 Nielsen rating attributed to *Deputy Dawg* in the Saginaw-Bay City market, but I do quarrel with the classification that this is a "time period victory." To the contrary, a check of that March Nielsen will show that WNEM-TV's *Highway Patrol* outrated the first 15-minutes of *Deputy Dawg*, and the Huntley-Brinkley newscast racked up a 31.6 to *Deputy Dawg*'s 20.7 in the second 15-minutes. In terms of homes delivered, *Highway Patrol* showed 170% of *Deputy Dawg*'s homes in the first 15

minutes, and Huntley-Brinkley newscast showed 191% victory in homes over the second half of *Deputy Dawg*. Clearly this was not a "time period victory."

Edward W. Westcott  
manager, New York office  
Gerity Broadcasting Co.

## Yugoslavian commercial tv needs help

On a recent trip to Europe, I spent some time in Belgrade, Yugoslavia, where I had an opportunity to talk with officials of their newly begun television industry. To my surprise, I found the Yugoslavs very interested in commercial tv, as an aid to their economy, which is just starting to get off the ground. As you probably know, Yugoslavia, though a communist nation, is relatively friendly to the United States. What's more, they are becoming increasingly receptive to free enterprise methods. During our conversation, their tv people expressed a great desire for guidance by Americans in the development of their commercial tv structure. Pleased and stimulated by this unexpected opportunity to participate in the improvement of relations between the United States and Yugoslavia, I assured them that I and my fellow ad men would be happy to help, primarily through a continuing correspondence, in which we would try to answer whatever questions they might raise. In addition to this, however, it would seem valuable to provide the Yugoslavs with pertinent books and magazines dealing with tv matters. And this leads to the main point of my letter, which is to ask if you would be willing to donate a subscription to SPONSOR Magazine.

If so, the addressee would be Mr. Nenad A. Petrovic, Radio-Television, Belgrade, Yugoslavia.

I'm sure it will interest you to know that this project has been cleared with, and has the approval of, the United States Information Agency. I have written Mr. Edward R. Murrow about it and, at his suggestion, am sending copies of all correspondence to Mr. Romney T. Wheeler, director of USIA.

Fred Lounsberry  
tv-radio department  
Campbell-Ewald Co.  
Detroit

● SPONSOR is happy to comply with Mr. Lounsberry's fine suggestion. If other readers are interested in this project we recommend they contact Mr. Lounsberry for further information.



## NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

### JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	\$ 40,355,000
Households	423,600	Automotive Sales	\$ 299,539,000
Consumer Spendable Income	\$1,761,169,000	General Merchandise	\$ 148,789,000
Food Sales	\$ 300,486,000	Total Retail Sales	\$1,286,255,000

### KNOE-TV AVERAGES 71.7% SHARE OF AUDIENCE

According to March, 1961 ARB we average 71.7% share of audience from 9 a.m. to midnight, 7 days a week in Monroe metropolitan trade area.

# KNOE-TV

Channel 8  
Monroe, Louisiana

The only commercial TV station licensed to Monroe.

CBS • ABC  
A James A. Noe Station  
Represented by  
H-R Television, Inc.

Photo: The Johns-Manville Products Corporation plant located at Natchez, Mississippi, manufacturing insulating board and hardboard products from wood fibre.



# THE MOST TRAVELLED BRIEFCASE IN BROADCASTING BELONGS TO AN HR SALESMAN

During the past year HR salesmen rolled up more than 400,000 air miles visiting HR radio and television stations. HR salesmen take planned station trips every year, so that all HR salesmen visit all HR stations. These travel schedules are carefully planned by HR management far in advance and on a comprehensive company-wide basis. Because of HR's LIMITED STATION LIST each salesman thoroughly learns all the facts about EACH station he represents. When an HR salesman says: "I was there, I know," you can be sure he was and does.





# week ending:

for the week ending July 16, out of 51 evening half hours, ABC-TV scored as follows:\*

	1sts & 2nds	3rds
ABC-TV	40	11

# weak ending:

for the same period, in the same evening half hours, Nets Y & Z followed as follows:\*

	1sts & 2nds	3rds
Net Y	33	18
Net Z	29	22

As meaningful as the numbers themselves, is *where* they were tallied. Namely, the most significant of all TV areas—the markets where the watchers can watch *all 3* networks. This could be the reason so much smart money is riding with ABC these days. The odds are definitely on your side.

## ABC Television

\*Source: Nielsen 24 Market TV Report, week ending July 16, 1961. Average audience, Mon. thru Sat., 7:30-11 PM; Sun., 6:30-11 PM.

# SPONSOR-SCOPE

31 JULY 1961

Copyright 1961

SPONSOR  
PUBLICATIONS INC.

Predictions are a dime a dozen, but here's one that some agency men with enormous stakes in tv contend has ample substance for inevitability.

And their prediction is this: before the 1961-62 season gets rolling far network managements will begin to ask themselves whether they had been wise in granting the accountants so much authority over the showmen in the organization and letting them denude the programming department of creative personnel.

These agency men concede that some form of budgetary control is necessary but are quick to add that wherein the business has weakened itself is in permitting the figure boys to constrain the "show doctors" from effectively working together with the more imaginative segment of freelance program suppliers.

In other words, creative talent talks a language that's hard for the ledger guardian to understand and the time comes when any branch of the entertainment industry must make a choice, as happened not so many years back in the motion picture business.

National spot radio will have some action next month from at least one automotive: Standard Triumph (DCS&S) starts then an eight-week flight for its line, mostly in traffic time.

Another account that takes off in August is Blue Bonnet (Bates). The first four weeks' schedule will be heavy and the subsequent nine somewhat light.

Note: Cadbury chocolates is inquiring among radio stations for basic information via Guild, B&B, as the preliminary to testing the medium in the fall.

Now that the Humble Oil advertising department is moving to Houston and McCann-Erickson is beefing up the Humble supervision group in that city, the question remains as to whether the media buying for Esso will also be transferred to Houston.

Humble ad manager Bob Gray, who with his assistant, Tom Wilson, takes up residence in Houston at the end of August, last week told SPONSOR-SCOPE that the buying-point matter is being left to the agency's discretion. (Esso spends around \$3 million.)

If buying out of New York spells efficiency, it's alright with him, even though the decisions in every respect will have to come out of Houston.

Should the buying on Esso be switched to Houston, it might not prove much of an inconvenience for the reps. They could service it out of their Dallas offices.

Incidentally, NBC TV has been pitching hard with public affairs programs at Humble. Gray's answer: Humble is not ready for network, since it's not really national as yet.

Gum and chop suey may strike you as strange mixture, but for Chicago reps and a lot of radio stations they spell doing business away from the rate card.

The specific connection between gum and chop suey: Like Wrigley had maneuvered before it, Chun King (BBDO Minneapolis) is on a bonus spit kick—asking for two free spots a week for each of the planned 10-week schedules.

The plot is to use up the 20 bonus spots during the week of 17 December when the commercials will urge a menu of chop suey instead of turkey for Christmas dinner.

Chun King's angle on the bonus spots: they're acceptable in lieu of station merchandising (the usual letters to the trade, displays, etc.).

Radio people's attitude: while the medium deeply appreciates Chun King's business, this kind of wheeling and dealing can be hurtful to radio, since a user can never be certain whether somebody else got a better buy.

One thing that the media department at Compton isn't doing about the 40-second chainbreak spot is discouraging the creative department from experimenting with commercials of that length.

The suggestion passed onto the commercial gentry: if the 40s are what you'd like and they're okay with the client, media will spot them around where the efficiency justifies their use.

New national spot tv business took on a little spark the past week, particularly among the foods.

Availability quests included General Mills' Betty Crocker cakemix (BBDO), day and night minutes; Royal Desserts (Bates), day and night minutes, eight weeks, starting 18 September; Blue Bonnet Margarine (Bates), minutes, 20's, 13 weeks, as of 28 August; General Food's Yuban and Maxwell House Instant (B&B), 20's and I.D.'s.

Alka Seltzer (Wade) is lining up night prime minutes for 17 September start.

For tv network affiliates the prospects moneywise during the 1961-62 season aren't of a nature to inspire much jubilation.

In random conversations with station operators SPONSOR-SCOPE has gathered the impression that their lot is becoming increasingly complicated and worrisome.

Among the things that are giving them concern:

- The fact that the networks are loaded with unsold segments of nighttime participation programs—all of which they must carry nevertheless—forecasting a further reduction in revenue from the networks.
- Whereas the fall outlook for spot is quite promising, the tv station's competitive status has undergone a considerable change. It must learn to sell against other hard-pressing media, like magazine regionals and radio, and gear itself for better salesmen and sales promotion.
- How to adjust the pressure from the FCC for more public service programming to the station's fixed cost, not to mention the various creeping expenses.

Robet Hall Clothes (Arkright) may have found a way to soften the big hike in SAG's wild spot code: it plans to go back to tv, if only in a limited way, as part of its August-September promotion.

Last spring Hall pulled out of tv altogether, explaining that it couldn't carry the added load in commercial costs entailed in the new SAG terms.

As usual, the Hall flights—a bigger one comes in October—will make use of over 300 radio stations.

If you've wondered how come P&G, in contrast with its competitors, is able to steer an even and stable course on media policy over the year, it's because it operates along the lines of a firmly grooved procedural system.

Room is left for tactical decisions, but no move is ever made that obscures the planned out strategy that is the hallmark of a P&G campaign.

The grand pattern that governs P&G media control:

- Before any one at the brand or agency level may embark on piece of media strategy, the P&G management demands that it be furnished a clear cut statement of objectives.
- The statement must stipulate what basic network and spot schedules it has in mind.
- If the statement meets with management's approval, that becomes the strategy that must be followed. It can't be changed, unless approval is forthcoming, and that is something that with few exceptions is hard to get.

In sum, by setting the mold, changes from month to month are stymied, and no element of confusion can enter the picture as the campaign seeks its objective.



If you as an agency are asked by a client what the ratio of film to live will be for the regularly scheduled nighttime program on the tv networks this fall, tell him it will run well over 80% for film.

The ratios by individual network will break down thus:

NETWORK	# FILM SHOWS (%)	# ALL LIVE OR TAPED (%)	# LIVE & FILM	TOTAL #
ABC TV	32 (91%)	3 (9%)	0 (0%)	35
CBS TV	30 (77%)	8 (21%)	1 (2%)	39
NBC TV	23 (77%)	4 (13%)	3 (10%)	30
<b>Grand Total</b>	<b>85 (81.8%)</b>	<b>15 (14.4%)</b>	<b>4 (3.8%)</b>	<b>104</b>

Note: In terms of hours the ratio comes out pretty much the same. There will be 61 hours of all film as against 12½ hours of all live or tape and 3 hours of live & film.

Six fall advertisers on the Roaring 20s had to make a fast decision with regard to the network's plan to pre-empt the Saturday night spot 23 and 30 September for the two installments of the Desilu special, the Assassination Plot at Teheran.

The Roaring 20s advertisers were advised they could participate in the special and at the same price, but they would have to decide within 24 hours. For a couple of them it entailed some debate, since they had already committed themselves to trade promotion and advertising in connection with the regularly scheduled series.

Purported reason for ABC TV rushing to get the special on at time: an international guess is that a summit meeting will break around that time as the climax to the Berlin crisis and that the tv relation of the plot on the lives of Roosevelt, Churchill and Stalin will have most timely significance and attract an abnormally large audience.

Note: Because of comment by some of the admen involved in the pre-emption, the teaser in the opening installment will likely be changed; they thought its violence could stand toning down.

NBC TV has sold one that doesn't start until February: a scatter plan to Sun-sweet Growers (Long) which will run five weeks and cost around \$150,000.

It's Sunsweet's first venture in the medium, having stuck previously to magazines.

The scatter plan involves nine different nighttime shows, with the objective mainly merchandising to the jobber and retail trade.

Henry Schachte's absorption into Unilever (see SPONSOR WEEK page 8 for details) came as no particular surprise to that combine's U. S. overseas competitors.

Sponsor-Scope's 3 July issue notes the factors leading up to the Unilever move.

ABC TV is exhibiting charts showing that during the week ending 15 January 1961 it dominated in share of audience (1) in the country's bigger counties and (2) among household heads in the age groups running from under 40 and between 40-54 years.

The breakdown of nighttime network shares of hour by county size:

COUNTY SIZE	ABC TV	CBS TV	NBC TV
"A"	41%	32%	27%
"B"	35%	33%	32%
"C"	30%	38%	32%
"D"	29%	38%	33%

Network share of hours viewed by age of head of house:

AGE BRACKET	ABC TV	CBS TV	NBC TV
Under 40	41%	31%	28%
40-54 years	37%	35%	28%
55 years & over	29%	38%	33%

ABC TV's scheduling of an Ernie Ford strip in 1962 may have given daytime programming the shot in the arm that sector of the medium has needed, as far as generating excitement among agency people is concerned.

The reaction along Madison Avenue: now if the other networks also start scheduling some authentic personalities primed to carry the show and capable of doing the sell, we'll have something special to talk about to clients, instead of just cheap minutes, scatter plans and added discounts.

A representative of FCC chairman Newton Minow has been visiting key agency tv v.p.s ostensibly to exchange viewpoints about program quality, network control, etc.

One observation made by this Minow delegate has had to do with the dimensions of the profits garnered by tv stations, leaving the impressions that they have been running as high as 200 and 300%.

The other side of this particular coin may be found in a report just issued by the NAB Department of Broadcast Personnel and Economics.

According to this report, the profit of a typical tv station rose from 14.3% in 1959 to 15.4% last year.

Incidentally, in radio, the typical rise, before federal taxes, was from 7.6% to 7.7%.

Deemed by some timebuyers as the tightest spot tv markets for the fall are Dallas-Fort Worth and San Francisco, each with four stations, incidentally.

One agency executive reported last week that he found himself badly stymied in trying to place a campaign involving \$5,000 a week for each of these markets. There wasn't enough prime time.

CBS TV apparently isn't going to let ABC TV monopolize the new "hot" presentation route for long: it has an elaborate one of its own coming up soon.

However, CBS TV is closely guarding the presentation's thesis and bases.

ABC TV last week put on the agency-to-agency rollers the first part of a Nielsen-researched study which matches the profile of the audience to the product purchase profile network by network.

The focus is on the cigarette field and the presentation seeks to demonstrate that ABC TV's major share of younger household heads has marked relationship to the purchase of the various types of cigarettes.

Campbell-Mithun evidently makes it a practice of touring the timebuyer on Northwest Orient Airlines to see what the competition is doing in the same markets before confirming that client's new spot schedules.

Ben Leighton, Northwest buyer, just spent a week in New York and the rest of his itinerary includes Chicago, Miami, Seattle.

Which brings up a major marketing problem for the major jet lines: they've got a minimum of 100 seats to sell with each trip and getting those seats filled, with or without competition, requires a steady flow of different sales promotions.

Mars, Inc., is taking a tack on a Halloween special on ABC TV (19 October) that might be adopted by advertisers in other fields.

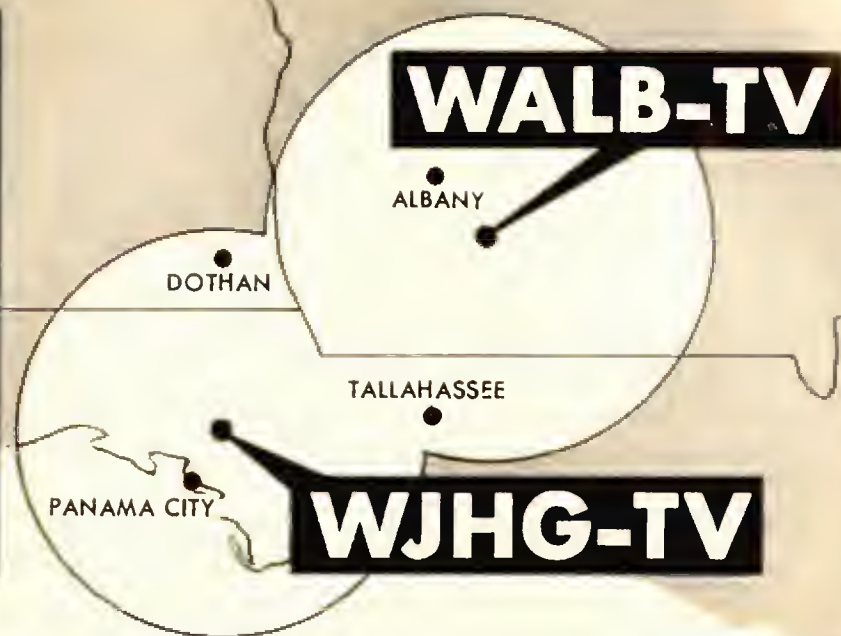
One of the commercials in the hour show will be a strictly institutional pitch on candy per se—aimed as a contribution to the confection industry.

The commercial will be made available by Mars afterwards to the candy trade for like tv use.

**For other news coverage in this issue:** see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 68; and Film-Scope, page 56.



**ONE  
BUY!  
FOUR  
MARKETS!**



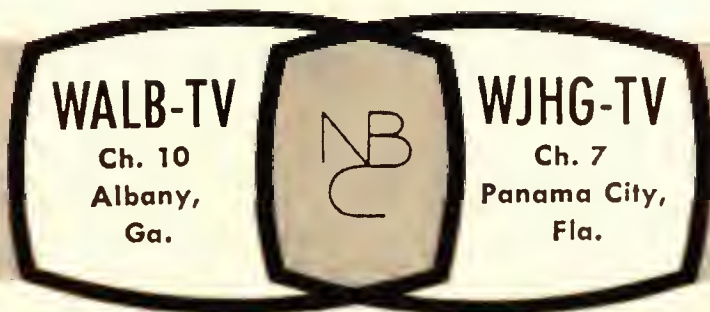
***Albany - Tallahassee - Dothan - Panama City***

**WITH EXCLUSIVE  PROGRAMMING**

One buy, one bill, one clearance delivers *four* market areas with a combined population of 1,230,700 and 211,290 TV Homes! WALB-TV and WJHG-TV *dominate* this area!

**GRAY TELEVISION NETWORK**

Delivers 82,990 More TV Homes  
Than The Nearest Competitor!  
Raymond E. Carow, General Manager



Represented nationally by Venard, Rintoul, McConnell, Inc.  
In the South by James S. Ayers Company

**VIDEO  
TAPE**  
is the shape of  
**QUALITY**  
TV commercials  
**TODAY!**

## TAPE COMMERCIALS COVER U.S.A. ON NETS OR SPOTS on SCOTCH® BRAND Live-Action Video Tape!

Today your TV commercials on "SCOTCH" BRAND Video Tape can reach the TV families in 126 top market areas . . . over 90% of the potential market for any product! In the 1960-61 season, "live-action" taped commercials have sold successfully in practically every product category, e.g., foods, coffee, beer, toothpaste, cosmetics, soaps and cleansers, automobiles, gasoline, appliances, etc.

**Network and spot coverage** are both excellent. The three major networks have complete tape facilities that enable your message to reach every TV family within range of a net's 150 to 200 affiliated stations. Spot coverage is virtually national and grows every day. All stations equipped for tape, located in major cities from coast to coast, will deliver your video-taped commercial. Altogether they cover more than 90% of all TV homes on

either a regional or national campaign basis.

**Today's trend to tape** and resulting volume of use has reduced the cost of "SCOTCH" BRAND Video Tape significantly since its introduction, and has lowered the cost of making duplicate prints. Also, many "extras" such as station charges for roll-in or playback of tape have been virtually eliminated.

**Any way you look at it . . .** the comprehensive market coverage, the superior picture quality, the production advantages such as immediate playback and no processing (even for color) . . . today's video-taped commercial is a better advertising buy than ever! Why not ask your local video tape producer to bid your next storyboard? No cost or obligation.

**Write for free copy** of "Techniques of Editing Video Tape" to: 3M Company, St. Paul 6, Minn.

MAGNETIC PRODUCTS DIVISION

**MINNESOTA MINING AND MANUFACTURING COMPANY**  
... WHERE RESEARCH IS THE KEY TO TOMORROW





# VTR-EQUIPPED STATIONS NOW REACH THESE 126 TOP MARKET AREAS...

OVER 90% OF ALL U.S. TV HOMES!\*



<b>Alabama</b> Birmingham Montgomery	<b>Indiana</b> Bloomington Evansville Indianapolis Fort Wayne South Bend—Elkhart	<b>Minnesota</b> Duluth Minneapolis St. Paul	<b>North Dakota</b> Fargo—Valley City	<b>Texas</b> Amarillo Austin Beaumont—Port Arthur Big Spring Dallas—Ft. Worth Harlingen Houston Lubbock San Antonio Weslaco Wichita Falls
<b>Arizona</b> Phoenix Tucson	<b>Iowa</b> Ames Cedar Rapids—Waterloo Des Moines Sioux City	<b>Mississippi</b> Jackson	<b>Ohio</b> Cincinnati Cleveland Toledo Youngstown	<b>Utah</b> Provo Salt Lake City
<b>Arkansas</b> Little Rock Ft. Smith—Monroe, La.	<b>Kansas</b> Pittsburg—Joplin, Mo. Topeka Wichita—Hutchinson	<b>Missouri</b> Columbia Kansas City St. Louis Springfield	<b>Oklahoma</b> Ada Oklahoma City Tulsa	<b>Virginia</b> Norfolk Richmond—Petersburg Roanoke
<b>California</b> Bakersfield Hollywood Los Angeles Oakland Sacramento Stockton San Diego San Francisco	<b>Kentucky</b> Louisville	<b>Nebraska</b> Lincoln Omaha	<b>Oregon</b> Portland	<b>Washington</b> Seattle—Tacoma Spokane Yakima
<b>Colorado</b> Denver	<b>Louisiana</b> Baton Rouge Monroe New Orleans Shreveport	<b>New Mexico</b> Albuquerque	<b>Pennsylvania</b> Altoona Lancaster—Harrisburg —York Philadelphia Pittsburgh Wilkes-Barre	<b>West Virginia</b> Huntington—Charleston Oak Hill Wheeling
<b>Connecticut</b> Hartford New Britain New Haven	<b>Maryland</b> Baltimore	<b>New York</b> Albany Buffalo New York—Newark, N.J. Rochester Schenectady Syracuse	<b>Rhode Island</b> Providence	<b>Wisconsin</b> Green Bay Madison Milwaukee
<b>Florida</b> Jacksonville Miami Orlando Palm Beach Pensacola— Mobile, Ala. Tampa—St. Petersburg	<b>Massachusetts</b> Boston Greenfield Springfield—Holyoke	<b>North Carolina</b> Asheville Charlotte Greensboro— Winston-Salem Greenville Raleigh—Durham Wilmington	<b>South Carolina</b> Charleston Florence Greenville—Spartanburg	<b>District of Columbia</b> Washington
<b>Georgia</b> Atlanta Augusta Columbus	<b>Michigan</b> Detroit Flint Grand Rapids Saginaw—Bay City		<b>Tennessee</b> Memphis Nashville	
<b>Hawaii</b> Honolulu				
<b>Illinois</b> Chicago Catur Foria Rockford				

\*Growing every day! As this advertisement went to press, the above list was up-to-date and accurate. But by the time you read this, chances are, new VTR stations equipped for television recording and playback will have been added. So use this basic list for quick reference, but be sure to check for any new and additional market coverage that has since become available. Call your local tape producer for the latest information!

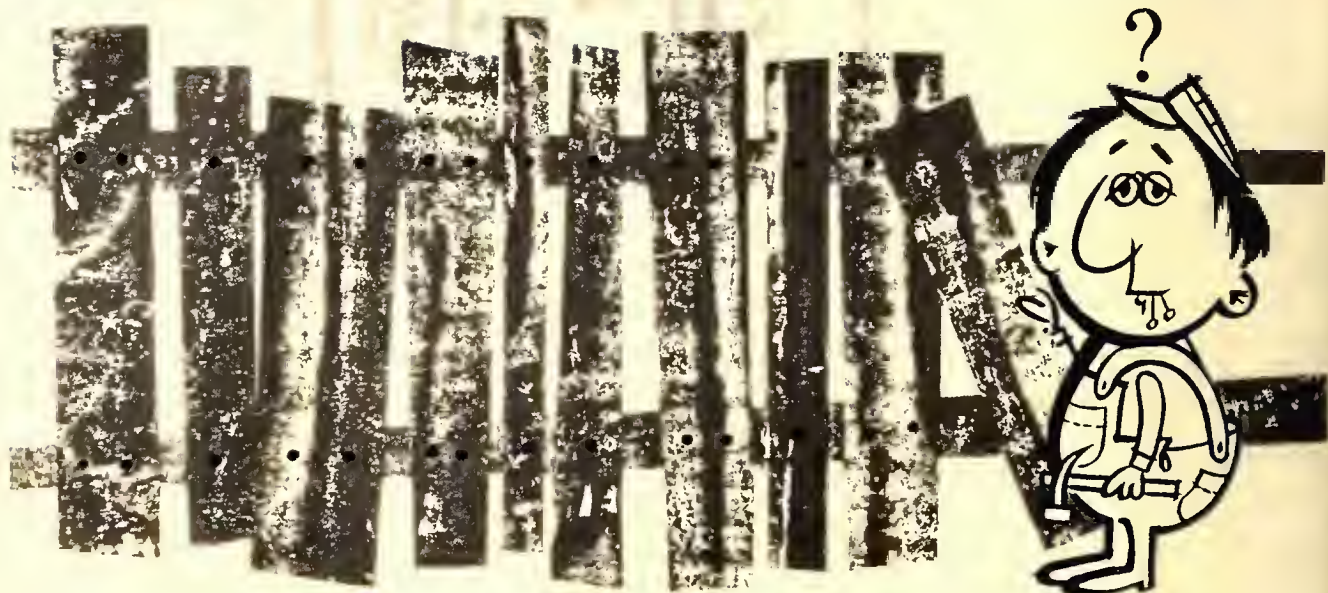
"SCOTCH" IS A REG. TRADEMARK OF 3M COMPANY, ST. PAUL & MNN. EXPORT  
59 PARK AVENUE NEW YORK, N.Y. 10022 CANADA LONDON, ONTARIO ©1961 3M CO.

MAGNETIC PRODUCTS DIVISION

**MINNESOTA MINING AND MANUFACTURING COMPANY**  
... WHERE RESEARCH IS THE KEY TO TOMORROW



what's the sense  
in a  
city  
fence



***the Charlotte TV MARKET is First in the Southeast with 651,300 Homes\****

Building a fence around a city makes as much sense as using the Standard Metropolitan Statistical Area concept of market evaluation.

Proving the point: Atlanta and Miami have SMSA populations of 1,017,188 and 935,047. The Charlotte SMSA population is 272,111 by comparison . . . **BUT the total Charlotte TV Market is first in the Southeast with 651,300 TV Homes.\***

Nailing it down: WBTV delivers 55.3% more TV Homes than Charlotte Station "B."\*\*

COMPARE  
THESE  
S.E.  
MARKETS

**CHARLOTTE**  
651,300

MIAMI  
569,300

ATLANTA  
549,800

LOUISVILLE  
423,800

NEW ORLEANS  
379,400

RICHMOND  
268,800

**WBTV**

CHANNEL 3 © CHARLOTTE / JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising **TvAR** Representatives, Inc.

\* Television Magazine—1961

\*\* ARB 1960 Coverage Study—  
Average Daily Total Homes Delivered



**Over \$140 million spent yearly for 'tombstone' ads**

PART ONE OF TWO PARTS

# WHEN WILL RADIO/TV CRACK THE SUPERS?

**\$34 billion industry is bright opportunity for more radio/tv ad dollars—but expansion depends on approaches**

Most supermarkets, there are 25,000 from Maine to California, still regard most radio and television with a jaundiced eye, a SPONSOR survey revealed last week.

The supermarket industry spends approximately \$200 million a year on advertising. Radio and television, treated like victims of halitosis, receive a widow's mite of this vast advertising expenditure—a lean 10 to 15% while newspapers derive from 65 to 70%. (Of the two broadcast media, radio is clearly the favorite.)

The rest of the budget is dedicated to general promotion such as circulars, display posters, direct mail and magazines.

Hope, however, is held for the broadcast industry to derive more business ultimately from the ever-expanding impersonally-styled supermarkets of America.

What is on the horizon for supermarkets is a vision of such vast proportions that it staggers the imagination of the American consumer. Empire builders are also fascinated with the future mass merchandising possibilities of the supermarkets.

celebrate Washington's Birthday With A Cherry Pie!

**Ausselman's Sour Pitted CHERRIES** 15¢

**Why Pay More For Frozen Foods?**

**FULL COURSE DINNERS** 2.79¢

**MORTON'S PIES** 3.19¢

**WHY PAY MORE FOR FROZEN FOODS?**

**BUTTERED BEEF STEAKS** 3.19¢

**SLICED STRAWBERRIES** 5.89¢

**SHOP-SITE ORANGE JUICE** 7.19¢

**WHY PAY MORE FOR ICE CREAM?**

**HOLLAND BUTTER TREAT** 6.19¢

**MEADOW GOLD ICE CREAM** 8.49¢

**AMERICAN HOTTIES** 9.99¢

**Less than \$20 million per year is spent in radio/tv**



Excellent results with 'image' producing show are obtained by 80-store chain sponsoring series on thrice-weekly basis over Station WNTA-TV. Marie Torre, the N.Y. Herald Tribune columnist, is femcee of 'Women's Club of the Air'

A retail revolution of mammoth proportions is predicted by supermarket industry leaders—a change that may turn today's already spectacular food supermarkets into colossal discount house enterprises.

Meanwhile, radio and television, according to a survey of nine top marketing areas in the United States, are doing somewhat better in spot business from supermarkets. But in many areas the emphasis is still on "merchandising" deals—supermarkets latching onto free national manufacturers programs in exchange for accentuated display space in the retail establishments.

No two supermarket managers, or advertising directors, for that mat-

ter, feel the same way about radio or television's effectiveness. Currently supermarket executives appear to be veering toward radio because it is regarded as a more flexible medium. The charge is made by some supermarket leaders that tv, in many instances, is pricing itself out of the reach of the supers.

The video lanes are used, by and large, to sell a food store's image rather than the price of beef or watermelon.

Both A&P and Kroger, it appears, presently lean to television. Kroger is spending about 12% of its 1961 advertising budget on television and 8% in radio.

A&P was the top food chain adver-

tiser on television last year. Its gross time billing in 1960 on tv came to \$1,631,390 compared with Safeway's \$1,454,360 and Kroger's \$1,103,800. A&P has put emphasis on 10- and 20-second announcements calling attention, in the main, to its private label and perishable items.

Southern California supermarkets are concentrating on institutional messages in tv. In the Cleveland area, ad chiefs of large independent supermarkets as well as the chains are complaining about "the high cost" of tv. "We no sooner open our mouths than we find we have run up a bill equal to that for a big hunk of space in the newspapers," one supermarket man complained.

## Growing elegance of supers calls for image-building on radio-tv



New supermarkets such as these regal palaces—more than 2,600 were built last year—call for heavy expenditures and one way of recouping the large outlays, as the broadcasting American industry has made it



abundantly clear, is through merchandising features such as WCBS Radio's 'Housewives' Protective League' and WNBC Radio's 'Chain Lightning Plan.' Lorain Fawcett of Allcolor Co. designed these supermarkets



Asked what media they would retain if they were forced to cut back on their ad budgets, Cleveland supermarketers said they would scuttle virtually everything but newspaper space. Their major reliance is on the Wednesday or Thursday ads in local newspapers, it appears, and it will take considerable resourcefulness on the part of tv and radio salesmen to convince them otherwise.

In St. Louis, press space comes first. On occasion, radio is used because of its flexibility and, with seasonal items, several good success stories have been racked up. The most effective way to reach the Negro market in St. Louis is by way of radio. It seems that display space in Negro newspapers produce poor results when racked up with radio. Tv in St. Louis, as in some other cities, is described as too expensive for most supermarkets.

In Philadelphia, super advertising budgets range from even to 10% up over 1960. Kroger's 60 stores in the Indianapolis sector, are using tv extensively, equalling last year's budget. Radio and tv budgets were drastically sliced in Cincinnati last year and evidently most supers there prefer it that way. Kroger is one of the few in Cincinnati, it was reported, with increased use of tv and radio. In Seattle, the picture for radio and tv is brighter this year. Tradewell stores, IGA Stores, A&P, Safeway, Thriftway and Serve-U are among the supermarkets making daily use of daytime radio and nighttime tv. Safeway is concentrating on radio spots in the Salt Lake City area as is Grand Central.

The radio canvas in the sprawling metropolitan area of New York and New Jersey (one of the most complex distribution patterns in the country with its more than 20,000 grocery stores including more than 1,000 supermarkets) is of a considerably brighter color for the upcoming months. Co-Ordinated Marketing Agency, Inc., one of Gotham's specialists in supermarket advertising, indicated last week that radio was going to have a more important part in the radio ad budgets of food stores and food makers. Newspapers would be used for pricing data and radio for institutional advertising. Safeway Stores, Daitch-Shopwell and

Ehlers Coffee contemplate saturated radio schedules in the near future. Most of these companies, Lester L. Wolff, president of the agency, said, were heavy in newspapers and point-of-sale but had decided to go into the broadcast media with more impact on this occasion. Radio will get twice the amount of business it got last year, according to Wolff. Tv, however, would not get any budget increases this year, he added.

Perhaps the oldest supermarket sponsored program in television is *Between the Lines* on WNTA-TV, Newark-New York, now in its 13th year and doing what is described as a bangup job for Associated Food Stores, a cooperative of some 275 stores in the metropolitan area. It is a public service feature, with the aforementioned Wolff as moderator, and primarily designed to boost the Associated Food Stores image rather than their prices. The program has presented many of the nation's leaders including President Kennedy and Vice President Johnson. Since its inception the program has been off the air only twice, an unusual record in broadcast circles. Wolff said *Between the Lines* costs \$2,500 per week to produce, time and talent included.

Another supermarket offering, also of public service calibre under the Wolff aegis, is the *Woman's Club of the Air* on WNTA-TV, a thrice-weekly program with Marie Torre, N. Y. *Herald-Tribune* radio-tv columnist, as mistress of ceremonies. It is sponsored by Daitch-Shopwell, a chain of 90 supermarkets in the metropolitan area. Daitch-Shopwell had gross sales of \$91,000,000 in 1960. Like other supermarket chains, it is contemplating additional openings in the near future.

Anyone who knows his groceries will tell you that the supermarket saga is one of the most galvanic and spectacular in the history of retailing. Supermarket scholars say that grocery store self-service was invented by Clarence Saunders of Piggly Wiggly fame. It was Saunders who face-lifted what the industry describes as the "Mom and Pop" type of grocery store, a diminishing object of mauve decade Americana. With the disappearance of the general store and the advent of the supermarket went the smell of leath-



'Perhaps it will take color-tv to do job' declares Max E. Buck (above) NBC v.p. Both Buck and Martin Smith (below) partner in the Smith/Greenland agency, decry total lack of imagination in supermarket ads



'Radio can be used extremely well to transmit personality and image of the supermarket,' says L. L. Wolff, pres., Co-ordinated Marketing Agency



## Modern day Bazaars (Supers) get ribbing

**CUSTOMER CONVENIENCE:** Complete dedication to consumer comfort creates ingenious shopping facilities. Shown here are popular "Super Scooters" for speedy traffic flow in supermarket aisles

**MERCHANDISING COMMITTEE:** Chain sales executives employ modern group planning administrative methods to analyze manufacturers' statistical findings, make recommendations for purchases



**COMMUNICATION:** Latest electronic developments foster supermarket-customer relationship through transmission of relaxing background music (such as Storecast "Music to Buy By")

On its 15th anniversary in the supermarket industry, Storecast, which uses fm music, among other concepts to realize maximum sales potential inside the vast food centers, published what it puckishly described as a 'Supermarket Industry Review.' Storecast, with tongue firmly lodged in both cheeks, presented an illustrated lampoon of 'noteworthy developments' since the inception of the supermart. It dealt with such themes as one-stop shopping communities, frozen food, trading stamps, impulse buying, trade associations, and, of course, the subjects depicted above

er, the feel of calico, and the cracked barrel.

The supermarket abolished the rigged scale, the dirty apron, and the faded strawhat. Today the supermarket is as contemporary as a Mondrian.

But, nonetheless, supermarkets are beset with myriad problems and complaints. High on the list of indictments against most supermarkets is the manner of their advertising on the air and in the newspapers—particularly the latter. Supermarkets have been called more names than the old Brooklyn Dodgers because of their sledge hammer approach to advertising.

Medieval, primitive, dismal—these are some of the terms applied to the "cemetery" or "tombstone" ads of supermarkets in the newspapers. It is no secret in advertising circles that many retailers make a whopping profit from the cooperative ads they place in newspapers. In many instances they charge the national food manufacturer a national rate for his "tombstone" plug and in turn pay a local rate for the insertion. Cooperative advertising has been described as a swindle, an outrage, but the practice continues and nothing short of a hydrogen bomb will do away with this setup between manufacturer and supermarket.

Max E. Buck, a vice president of the National Broadcasting Company and formerly vice president in charge of sales and advertising for King Super Markets, a 25-unit chain in Northern New Jersey, has constantly called his onetime associates in the supermarket business to task for their hackneyed advertising approach.

"Here it is, the miracle of the supermarket, a business packed with glamour and human interest and emotional appeal," Buck said. "The most imaginative way of doing business in all history of retailing—and run by the dullest bunch of people in the world. Not dull when they conceive those marvelous, magnificent food palaces. Not dull when they dream up exciting services and new conveniences for the little lady. Not dull when they devise ingenious ways of bringing to the home-maker the world's food treasures—faster (Please turn to page 49)





**DELIBERATING** on radio strategy are Harry Taxon, gen. mgr., Daitch Shopwell chain, and Hilda Morse, account supervisor, Co-ordinated Marketing Agcy. They find institutional copy best for radio

## **WHAT RADIO CAN MEAN TO SUPERMARKETS**

# **RADIO BRINGS GROCERIES TO LIFE**

✓ **Safeway, Daitch Shopwell reap benefits of institutional approach to radio; promote services, personality, leaving price to print**

**"U**se radio as radio, not as newspaper."

That's the adamant advice of an agency president to food and other retailers. According to him they don't use radio enough, and when they do, it's too often an extension of the newspaper advertising — nearly all prices, little or no live copy.

If there must be ads devoted almost entirely to price, newspaper is the medium best for retention by the consumer, he feels, while radio's job should be more along institutional lines, i.e. promote the store's services, build its departments, put across its personality. "Instead, many merely

send a lengthy list of prices off to the stations carrying their advertising, and settle for stock copy to fill whatever time remains after prices have been rattled off," he relates.

This spokesman for upgrading the radio techniques of grocers and other retailers is Lester L. Wolff, president of Co-ordinated Marketing Agency, which handles the advertising of nearly 20 food chains. He firmly believes that in this day and age price is not enough to build a store's traffic. Price listings in the newspapers can attract attention, but to do a thorough job of drawing and holding customers, institutional advertising is vital.

and radio is the appropriate medium for that, according to Wolff.

Co-ordinated builds 52-week radio campaigns in the New York metropolitan area for the Safeway and Daitch Shopwell supermarket chains. In both cases the copy approach runs primarily along the lines of an institutional campaign, with price playing a small part.

Each chain heavies up its radio exposure for two or three large sales per year. During the two or three weeks of extra high-powered radio with which it puts over each large sale, Safeway spends 10-15 times as much on the medium as it does over a normal period. For instance during a big push last 15-17 March, 233 Safeway announcements (10's, 20's and 30's) were aired over a 10-station lineup. (WINS, WABC, WCBS, WMGM, WMCA, WNBC, WPAT, WQXR, WOR, all New York; and

WPAT, Paterson; and WNTA, Newark, both New Jersey)

For Safeway, and Daitch Shopwell, virtually all radio spots are concentrated in the Wednesday through Friday period, to conform with the heaviest shopping days.

In terms of results, Wolff feels that while it's difficult to do any pinpointing when you run a primarily institutional campaign and there is newspaper advertising at the same time, nevertheless, the favorable outcome of the big sales is most indicative of radio's pulling power because radio is heaved up for those events while the print remains at about the usual volume. Wolff points to Safeway's plan to field a still larger radio campaign this fall (about 20% of the

budget) as indication of what kind of results the medium is producing.

Over the past two years, Daitch Shopwell, which uses an average of five stations in New York and vicinity, has called on the seasoned radio voice of Andre Baruch to project its image, promote its various departments and certain of its exclusive products. As Baruch puts it, "Daitch Shopwell uses warm, rich, dignified copy, the type you'd expect to find in a national campaign instead of the usual screaming stuff many supermarkets use."

Here's an example of what Baruch is talking about, part of a recent 30-second announcement, and not a word about price:

"Men, does summertime call out to you with a challenge to bigger and better cookout . . . Daitch Shopwell, your quality supermarket, urges you to start with a savory, succulent, Swift's premium, tender, aged steak. . . . And only Daitch Shopwell has it, along with young lamb, for your shish kebab, cubed and ready for the flaming sword. So, en garde! Remember, the best cook-outs start at your community Daitch Shopwell supermarket."

The pattern has been to make about 20 such announcements per month, a pace usually associated with national campaigns, points out Wolff.

Stations carrying Daitch Shopwell announcements: WNBC, WOR, WCBS, all New York City; WHLI, Hempstead; WFAS, White Plains. Wolff feels that independent stations, especially in small communities are especially appropriate for carrying food advertiser announcements. He finds that often they are more cognizant of local happenings, than network affiliates, and since supermarkets are a local service they belong on such stations. Parenthetically he added that in his opinion network affiliates, especially the New York flagships, ought to get more involved in the local area's affairs.

For one of its giant sales, Safeway staged a radio campaign designed to place the stores on a similar level of familiarity for listeners as a number of well known show business personalities. Comedian Will Jordan cut countless spots in which he imitated such universally significant voices as those of Groucho Marx, James Cag-

ney, and many others, all calling on the radio audience to, "Listen to the sound of savings." In each case this would be followed by a dropping of coins and the echoing words Safeway . . . Safeway . . . Safeway, progressively softer.

Then followed general news of the current big sale of Safeway brand merchandise. Campaign included eights, 20's, and 60's. Such elaborate production by a local advertiser for a campaign lasting a week or two is virtually unheard of, said Wolff.

A series of commercials with a western flavor also has been aired on behalf of Safeway. One of the 20's, with room for a 10-second live insert, ran like this:

Sound: Galloping horse.

First voice: Which way did they go?

Second voice: They went thata way.

First voice: Which way did they go?

Third voice: They went thata way.

First voice: Whoaa, horse! Say, why is everybody going thataway?

Second voice: Cause thataway is to Safe a way. . . .

A 10-second announcement from the same group:

First voice: Reach podner!

Second voice: I beg your pardon!

First voice: Awww come on, reach. Reach for Safeway's own guaranteed circle "S" brands now at Safeway's round 'em up sale!

Second voice: Why not?

In looking at the supermarket's relationship with radio, Wolff expressed regrets at certain station practices. For instance, he states, "Radio, for the most part, has not recognized the grocery industry, i.e. it has not established local and national rates to accommodate co-op advertising." He feels that food manufacturers would make more generous provisions for radio co-op if such rate structures came about.

Also on the negative side, Wolff laments the scarcity of programs on radio.

An example of just how deep a radio plunge a supermarket chain can take will be audible next fall when Safeway launches its greatly intensified campaign in the New York area. This also furnishes a shining example of a satisfied radio customer. ▀



**ANDRE BARUCH**, seasoned announcer, personalizes the Daitch Shopwell radio message, building individual departments, services



**WILL JORDAN** imitated several show business personalities for humorous drive tying Safeway to voices familiar to public





**TWO METHODS** of testing commercials involve audiences gathered for viewing. At left, members of the Institute for Motivational Research's consumer panel view ads at the "Living Laboratory." At right, a somewhat larger audience answers Schwerin questionnaires at Avon Theatre

## 8 FIRMS THAT TEST TV COPY

- ❖ Here is a rundown of the services, methods, theories, basic fees of the 8 major tv commercial testing outfits
- ❖ Clients include agencies and advertisers with slight stress on latter group. Pre-testing is gaining momentum

**T**he area of testing tv commercials is a growing one as more and more advertisers want to know exactly how their messages are hitting home, and where they may be missing the sales boat.

Pretesting in particular has been gaining ground at the research houses. "Advertisers are getting wise," one New York researcher said. "They want to protect that big, fat, expensive tv investment. They want a little insurance."

Who does the testing? Among the most prominent are Institute for Motivational Research, Schwerin, Marketing Impact Research, Audits & Surveys, Starch, Gallup & Robinson, Trendex, and Psychological Corp.

Who orders the testing—agency or client? There is a division of opinion as to whose responsibility testing tv commercials is. Whether

the agency or the client makes the decision, it is the client who orders most tests of commercials.

Often, as a Starch spokesman pointed out, the agency order is instigated by the client. Starch orders come 60% from clients, 40% from agencies.

In the main, small- to medium-sized agencies are the major agency customers for these services. Most of the larger agencies, such as Ted Bates, have their own research divisions equipped for commercial testing.

Agency opinion is as varied on the virtues of tv commercial testing as are the methods used from Starch to Schwerin. A spokesman for a leading creative shop in New York explained that his agency "doesn't worship testing commercials . . . We do testing as much as anyone, but we

don't use it as a crutch."

And, generally, commercial testing is considered a worthwhile protection of an expensive and precious investment.

Among the methods of exposure and testing are (1) theaters, where roughly 200 people are gathered together to view the commercials integrated into a half-hour show; (2) house-to-house interviews with projecting machine; (3) coincidental phone calls; (4) phone calls within 48 hours of telecast; (5) cutting-in of new commercials in several markets on a network hookup; (6) working with storyboards; (7) gathering small groups to view commercials in simulated living room situations, (8) closed-circuit systems involving viewing at home.

The costs vary considerably. Theater testing is claimed to be one of the least expensive methods. Storyboards are also inexpensive because of the minimum production investment.

On cut-ins, the costs depend on the rating and time of the show, the sample size and the number of markets, but this is considered the most expensive method of pre-testing.

An explanation of the varied meth-

ods and services of the major companies follow.

The Institute for Motivational Research, located far afield from Madison Avenue, and even far from the main highway in Harmon, N. Y. (it's set back about a mile off the road), developed the MRP or motivating response patterns about three years ago.

The basic services of MRP, according to the Institute, are:

- Measurement and scoring those

patterns of response to commercials which motivate changes in brand preference.

- Pre-testing by defining major elements of emotional response to story boards, campaign themes, and appeals, using either film strips with sound track, closed circuit or rough kinescopes.

- Tests and analyzes which factors in each commercial produce consumer patterns of response or resistance.

MRP is based on a battery of seven tests, three of which provide quantitative and documentary data, four of which probe qualitatively and in depth the underlying meaning of viewer response.

The tests are conducted in what the Institute's founder and president Dr. Ernest Dichter termed the "living laboratory." It is a simulated living room setting where consumers from the Institute's family motivation panel, about 2,000 people, drawn

## Highlights of the methods, services, and fees of the major

**COMPANY:** Gallup-Robinson  
**LOCATION:** Princeton, N.J.  
**SERVICES:** Tv impact reports. Viewers under normal viewing conditions are questioned on commercials and sales messages. Analysis of unaided recall content provided. Periodic "clinics" held for client. Pre-test service involves theatre for initial exposure and phone interviews following day.  
**METHODS:** At-home personal interviews day after telecast following up viewing under normal conditions. Theatre audience used for initial exposure in pre-testing, with follow-up phone interviews the next day.  
**COSTS:** Vary according to client's needs.

**COMPANY:** Institute for Motivational Research  
**LOCATION:** Croton-On-Hudson, New York  
**SERVICES:** Reports on the effects of a given tv commercial, through a method called MRP (motivating response patterns), which measures responses to commercials which, among other things, motivate changes in brand preference.  
**METHODS:** MRP (see above). Between 10-20 respondents, drawn from the Institute's 2,000 member panel, view a program and integrated commercials, and are interviewed and have open discussions with qualified researchers. Simulated living room setting is used. Viewers watch programs and commercials on normal-looking tv sets.  
**COSTS:** Single commercial, \$1,750; comparative testing of three commercials, \$4,500.

**COMPANY:** Marketing Impact Research  
**LOCATION:** New York City  
**SERVICES:** Pre- and post-testing. Measures recall and content, attitude information. Tests effects of new commercials; penetration of commercials already running. Adapts interviews to specific client needs.  
**METHODS:** House to house interview, with portable projecting machine which shows eligible respondent an 8-15 minute film including commercials in question. Interviews are conducted before and after film is shown and may run as long as 40 minutes. Tape cut-ins in limited number of markets with phone interviews within 90-minutes of telecast.  
**COSTS:** Vary with specific job. House to house projector test runs from \$8-12 per interview.

**COMPANY:** The Psychological Corporation.  
**LOCATION:** New York City  
**SERVICES:** Reports on indications of interest in commercial and attitude toward product secured. Detailed analysis of response provided. Pre-test service includes showing of test and control commercials to small groups.  
**METHODS:** Viewers under normal viewing conditions questioned day after telecast by telephone interview. Pre-test service involves phone interviews to people to whom the test and control commercials were shown at a gathering place.  
**COSTS:** Unavailable.



from nearby communities, watch programs and commercials flashed by a rear view projector onto a standard tv screen.

The Institute's main theory is that the effect of a commercial upon a viewer is more important than the number of viewers watching a particular message.

There is a great deal of stress placed on in-depth discussion with the viewers after the screening. These sessions are taped and transcribed.

Schwerin Research is considered the king of the studio testers. Schwerin has done such tests for 15,000 commercials (up to 1960). Over 1.2 million people have participated in the tests.

Schwerin gets its audience by random mailing in the greater New York area. Theoretically, every New Yorker will hear from Schwerin at some time within a 20-year period.

The mailing consists of an invitation to a viewing with a chance to

win a door prize at Schwerin's Avon Theatre on Sixth Ave., and a pair of tickets to the showing.

The door prize is usually a sizable amount of a product (\$10 worth of toothpaste or breakfast food), made large enough so that the brand preference choice will be carefully thought out. The audience makes its brand choice for a drawing before the show, and again after the viewing.

*(Please turn to page 50)*

## research firms that pre-test and post-test tv commercials

---

**COMPANY:** Schwerin Research Corp.  
**LOCATION:** New York City  
**SERVICES:** Competitive Preference testing in which Schwerin simulates a buying decision as closely as possible under controlled conditions, to determine whether or not a commercial is effective.  
**METHODS:** Theatre is used to exposure groups, invited by random mailing, to commercials. Audience fills out detailed questionnaire. Commercial measures include competitive preference, brand and company portraits, brand name and copy point remembrance, and liking. Also group discussion.  
**COSTS:** Vary with clients needs.

---

**COMPANY:** Daniel Starch Assoc.  
**LOCATION:** Mamaroneck, N.Y.  
**SERVICES:** Qualitative copy research. "What commercial message means to viewer." Interested in measuring comprehension. Majority in post-testing area, but pre-testing is done by advertiser cutting-in in some markets in his network with new commercials.  
**METHODS:** Interviewing done by phone, within an hour after commercials are seen. Starch has 30 markets in which samples can be made. Six are usually used. 200 completed phone interviews per project is average.  
**COSTS:** Basic cost for one commercial, \$500; for two commercials, \$1,000; for three commercials, \$1,150.

---

**COMPANY:** TV Surveys division of Audits and Surveys Inc.  
**LOCATION:** New York City  
**SERVICES:** Reports containing summary of commercial recall, broken down to aided and unaided. Transcriptions of verbatim playbacks are also supplied. Reports also contain probed responses to what was said and shown in commercial; of points recalled which were of most interest to viewer; a storyboard of off-the-tube pictures taken every four seconds, and related audio.  
**METHODS:** 24-hour telephone aided recall. Approximately 100 male, 100 female viewers interviewed per report. Sampling done in 10 major markets.  
**COSTS:** Reports available at open rate of \$400. Discounts available starting with 10 or more reports in one year, or when more than one commercial is ordered on a single program.

---

**COMPANY:** Trendex Inc.  
**LOCATION:** New York City  
**SERVICES:** Viewers questioned on commercials and sales messages. Some aid to recall given. Recall content is reported verbatim.  
**METHODS:** Telephone interviews made either immediately or as long as 48 hours after telecast.  
**COSTS:** Charge depends on length of phone interview, sample size and market. Do not have fixed or published rates.

# PAY TV—BUT IS IT CULTURE?

Take a look at these ads for July attractions in that widely heralded Toronto Telemeter pay tv test

For \$1 per viewing (25¢ for kid shows) culture-conscious Canadians are getting some pretty jazzy tv

North of the border, up Etobicoke way, they're testing out a brand new art form. For slightly more than a year now, the lucky citizens of this prosperous Toronto suburb have been exposed to the cultural blessings of pay tv which, say its adher

5C  
JULY 2,  
3, 4, 5,

PRICE \$1.00

10:00 P.M. ONLY

SPELLBOUND THOUSANDS  
KNEW HER NAME...BUT NOT HER SECRET!

## Angel Baby

starring  
**GEORGE HAMILTON**  
IN A  
ROLE THAT  
SCORCHES  
THE SCREEN!

MERCEDES JOAN HENRY BURT  
McCAMBRIDGE • BLONDELL • JONES • REYNOLDS  
AND  
ROGER SALOME  
CLARK BUCKING JENS  
Screenplay by ORIN BONGSTEN PAUL MASON  
and SAMUEL ROCCA  
Based on a novel by CLIVE GATES BARBER  
Produced by FRANK SCHWARTZ

5C  
JUNE  
28, 29, 30  
JULY 1

10:00 P.M. ONLY PRICE \$1.00

YOUR SHOCKED  
EYES  
WILL SEE IT...  
YOUR STUNNED  
MIND WON'T  
BELIEVE IT...

## HOMICIDAL

STORY OF A PSYCHOTIC KILLER!

A WORD OF  
WARNING!

Please don't reveal  
the ending of this  
picture or your friends  
will kill you—IF THEY  
DON'T, I WILL!



5A  
JULY 2,  
3, 4, 5,  
6, 7, 8.

PRICE \$1.00

SUNDAY SHOWN AT 4:40, 6:30, 8:20, 10:10  
MONDAY, TUESDAY, WEDNESDAY, THURSDAY &  
FRIDAY 6:30, 8:20, 10:10 SATURDAY  
SHOWN AT 4:40, 6:30, 8:20, 10:10

Taking a racy  
look at the space race

## "MAN IN THE MOON"

starring  
**KENNETH MORE**  
SHIRLEY ANNE FIELD • MICHAEL HORDERN

A Rank Organisation release  
Distributed by 20th Century Fox



5B  
JUNE  
24, 25

CHILDREN'S MATINEE 25¢  
SATURDAY & SUNDAY SHOWN  
AT 1:30 P.M. ONLY

## ENEMY FROM SPACE

BRIAN DONLEVY

Released thru UNITED ARTISTS

2<sup>ND</sup>  
HIT

## FLIGHT TO HONG KONG

A horrible enemy from  
the unknown strikes  
terror across  
the earth!



5A  
JUNE  
29, 30,  
JULY 1.

PRICE \$1.00

THURSDAY & FRIDAY SHOWN AT 6:50,  
8:35, 10:20 SATURDAY SHOWN AT  
5:00, 6:50, 8:35, 10:20

The cast of the year! The book of the  
year! All the towering excitements of  
Stuart Cloete's exciting adventure!

## THE FIERCEST HEART

STUART WHITMAN • JULIET PROWSE  
KEN SCOTT • RAYMOND MASSEY  
GERALDINE FITZGERALD



SPONSOR • 31 JULY 1961



ents, will someday free a long-suffering public from the crass vulgarities of commercial television.

For slightly more than a year, Etobicokeans have been cheerfully chucking sound Canadian dollars into Telemeter coin boxes for the exquisite pleasure of escaping the vast wasteland of Yankee programming.

For slightly more than a year, they have been enjoying the finest that pay tv can offer. And, as any pay tv man will tell you, that's pretty darn fine.

If you want proof, just look at Telemeter's program guide for the period 25 June to 8 July.

Here, in a flashy 16 page folder with a slashing black and yellow cover are 10 hard-sell ads for upcoming Telemeter attractions.

Pay tv's contributions to Toronto's public interest, convenience and necessity during late June and early July included: *Can Can* (All the great stars! All the great songs! All the great fun!), *The Trapp Family* (The happy, true and wonderfully uplifting story of a beautiful girl who left a convent to give her love to a man), *6 Golden Hours* (They had a weakness for widows) as well as *Homicidal*, *The Fiercest Heart*, *Angel Baby*, *The Man in the Moon*, and *The Secret Partner*, each of which set back a cautious, conservative Canadian family \$1.00 per viewing.

And what healthy, educational, character-building fare (and only 5¢ per show, daddy) Telemeter gave Toronto's tots. Children's matinees on 1 July and 8 July provided such uplift double features as *Last Wagon* vs *On the Threshold of Space* and *White Squaw* plus *Utah Blaine*.

Blockbuster of the Telemeter schedule, however, was *The Second City Revue* which premiered on 6 July at a home admission fee of .25.

*Second City Revue* was billed simply as coming "From the same night club in Chicago where Elaine May, Mike Nichols and Shelley Berman first won fame"—surely adequate credentials for a buck-and-a-quarter lounge.

So far, Telemeter has announced grosses or viewing figures for Toronto's summer festival of pay tv culture.

## "STRIKE-OUT" SAM WINS NEW FRIENDS FOR RADIO

**A**ccording to Kansas City, Mo. radio station WDAF, you don't need a lot of gimmicks to win over new listeners. All that's needed is a small boy in a baseball uniform.

The station put this formula to work early this summer, with its Strike-Out Sam contest. And on sandlots all around the city, pint-sized, aspiring Whitey Fords are batting in a record number of friends for the station.

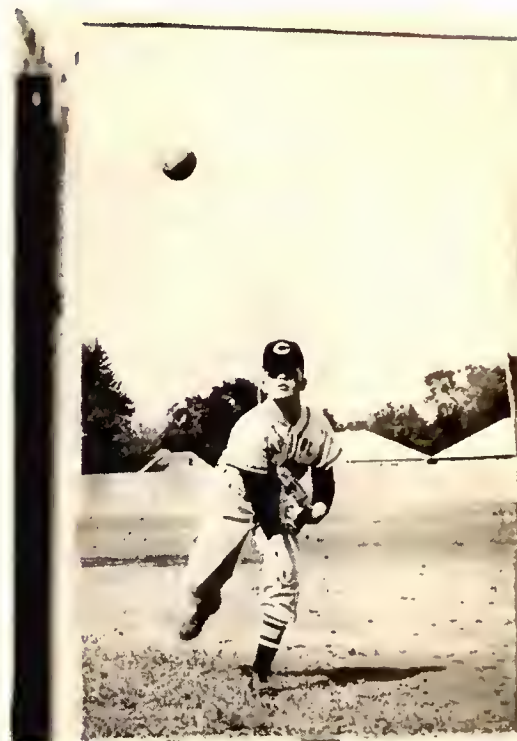
The contest is paying off in other ways beside arousing station good will. For one thing, the contest brought out, as active participants, some 2,000 youngsters. The families of these small fry ball players are quite naturally then, taking a new interest in the sport. As a result, more radio and tv dials in the area are now tuned in to the WDAF and WDAF-TV professional baseball games, the Kansas City Athletics.

The station reports that requests for baseball schedules (a station service) have increased by some 20% since the beginning of Strike-Out Sam.

The advertisers who sponsor these Kansas City A games are happy about the whole thing, too. They can't ignore the fact that through this newly generated interest, their messages are getting more exposure mileage than was bargained for.

General Finance Corporation, for example, which has 50% sponsorship of the radio baseball broadcast schedule (Schlitz has the other half as well as half of the tv sponsorship) expressed its feeling like this through its assistant v.p. and ad manager R. R. Corwin: "WDAF-Radio's Strike-Out Sam promotion is great because it promotes baseball activity among youngsters under proper supervision. And, here at GFC Loan, we like the way it involves the parents too. As a promotion to call attention to the A's play-by-play broadcast, it's a beauty—it reaches the entire family."

Civic leaders and city fathers also hail the station promotion as a major public service project. They



FROM ANY point of view—the catcher's or pitcher's—it's obvious that young Roger Twidell, one of 2,000 competing youngsters, is out after WDAF's Strike-Out Sam prize



share Corwin's feeling that Strike-Out Sam has taken little boys (aged 9 through 11) out of dangerous street games and into healthful supervised sport.

The object of the contest was to find a strike-out champion. Youngsters were organized into teams (and equipped with suitable outfits).

The winner gets to take a road trip with the Kansas City Athletics as guest of WDAF.

# ON NETWORK RADIO THIS FALL

➤ Despite curtailed programing, ABC, CBS, NBC, Mutual present wide variety of offerings and many rate plans. Advertiser buys are healthy for this time of year

## News, comedy, drama on net radio fall menu



**ALL TOTALED**, there's quite a bit of variety on net radio this fall. Among them, ABC's long-time favorite, "The Breakfast Club" with host Don McNeil shown at top with Fran "Aunt Fanny" Allison; Mutual's soap, "My True Story" hosted by Tony Marvin (left); NBC's "Monitor," with Bert Parks holding the fort on weekends; and CBS's "Garry Moore Show" (that's Durward Kirby with Garry in the photo at left)

**B**roadcasters are ready to serve up a remarkably appetizing array of commercial programs for the fall. And although that season is still several collar-wilting weeks away, the networks already report a long line of sponsors.

At CBS, for instance, the popular week day program, the *Garry Moore Show* is all sold out as is *Lowell Thomas and the News*, *It's Sports Time with Phil Rizzuto*, the *Jerry Coleman on Sports* show, and 12 weekend newscasts with commentary by Robert Trout and Allen Jackson.

The early bird advertisers here are Oldsmobile for *Lowell Thomas*; Mennen and R. J. halving it on *It's Sports Time*; while Mennen is splitting the tab with Liggett and Myers for *Jerry Coleman Sports*. The 12 weekend newscasts were grabbed up by Chevrolet.

Mutual sold its half of the 55-minute soap opera like drama—*My True Story*—to one national sponsor—the Beltone Hearing Aid Co. (The drama which is fed closed circuit to some 113 markets, is sold locally by the stations.) The local sponsor line-up for this popular soap-opera includes a potpourri of advertisers which according to a Mutual spokesman, "sells everything, except soap." They include dress shops, ice cream parlors, insurance, real estate, night clubs, department stores, banks.

Although tear-jerkers of this type have long been a spoof target at least among the more sophisticated, the popularity of this emotion-wringer seems to be spreading. According to a Mutual spokesman, in some of the top tv markets, the program is being slotted during prime nighttime hours. Some opposite strong tv fare. (As examples, take WOR, New York City and WPEN, Philadelphia.)

At NBC, its *News on the Hour*, a five minute commentary, is sold out also. The buyers: Metropolitan Life Insurance, Chevrolet, Liggett & Myers, Standard Brands, Midas Muffler has one or two weeks participation.



Three of NBC's top sports events have been snapped up by Chrysler and Gillette. The features picked up by the duo are the World Series games (beginning time around the first of October), Rose Bowl football game, 1 January, and the Blue-Gray football event, 30 December.

What then, is still available? For one thing, there's a brand new musical variety show being offered by CBS. The show—a daily, Monday through Friday, segment, stars that popular comedienne Carol Burnett who, through her appearances on the *Perry Como* tv show has latched on to a good following, and Richard Hayes. The show will be ready for sponsorship 4 September.

Available also on CBS are a few segments of *Arthur Godfrey Time*. The show has already lined up these advertisers: Hartz Mountain, Warner-Lambert, Tetley Tea, Clairol, and Underwood Deviled Ham.

Other CBS availabilities include *Art Linkletter's House Party* (already on the books are A. E. Staley, Del Monte, Bristol-Myers, Burlington Mills and Kiwi Shoe Polish); a few units on the Bing Crosby-Rosemary Clooney Show (current sponsors: Bristol-Myers, General Foods and Keyser-Roth). Also, a few units on *Your's Truly*, *Johnny Dollar* and the award-winning, spine-tingler, *Suspense*.

The live concerts of the New York Philharmonic, which return to CBS Radio 30 September, are also available.

Other CBS programs with still some availabilities are the network's ten-minute newscasts on the hour featuring such newsmen as Richard C. Hottelet, Douglas Edwards and Ned Calmer; the Monday through Friday *News Analysis* conducted by Paul Niven in Washington and Alexander Kendrick in London; the network's *Dimension* features. These five-minute programs total 47 a week, and the weekday schedule shapes up like this: *Your Man in Paris* with David Schoenbrun; *In Hollywood* with Ralph Story; *One Woman's Washington* with Nancy Hanschman; *Personal Story* (new personality each week); *Information Central* with Alan Jackson; *Sidelights* with Charles Collingwood.

The Saturday *Dimension* features:  
(Please turn to page 51)

## Network radio rate card highlights

### ABC RADIO BREAKFAST CLUB

Program charge: \$300 each  
Commercial time: 60"  
Time charge: \$900—\$1,300

### FLAIR

Program charges: \$150 and \$300 each  
Commercial time: 60" and 30"  
Time Charges\*: \$420—\$1,100

### NEWS AND SPORTS

Program charges: \$100 and \$200 each  
Commercial time: 1:15", 60", 30"  
Time charges: \$360 to \$1,100

### CBS RADIO

#### Fixed position rates (time and talent)

5-minute day units—\$1,100 to \$1,450 per unit depending on (1) number of consecutive weeks and (2) number of units per week  
2½-minute day units and 5-minute evening units—\$750 to \$1,100 per unit depending on, etc.  
2½-minute evening units—\$500 to \$850 per unit depending on, etc.

#### Run-of-schedule rates (time and talent)

Package of 10 is now being offered for \$7,000 gross

### MUTUAL RADIO

#### PROGRAMS:

Class "AA" .....	\$1050
Class "A" .....	950
Class "B" .....	750
Class "C" .....	600

#### DISCOUNTS

Weekly dollar volume discount	
\$ 2,000 to \$3,999 .....	2½%
4,000 to 6,999 .....	5½%
7,000 to 9,999 .....	10 %
10,000 or more .....	12½%

#### PARTICIPATIONS:

	"AA"	"A"	"B"	"C"
60"	\$650	\$575	\$480	\$400
30"	495	435	375	300

Consecutive week discount	
13 to 25 weeks .....	2½%
26 to 38 weeks .....	5 %
39 to 51 weeks .....	7 %
52 weeks or more .....	10 %

### NBC RADIO

5-minute segment (news)—\$1,530  
5-minute segment (other than news)—\$1,800  
Announcements: one minute: \$1,350; 30 seconds, \$1,000; six seconds \$400  
Discounts: range from 2½% to 12½%, depending on weekly dollar volume. There are also annual dollar volume discounts going up to 20%.

\*Weekly dollar volume discounts: 3.20% on all Rates above are for 100% clearance on all regular affiliated stations. If clearance falls below 100%, time charges are reduced proportionately.

# 1 AUG. - 29 AUG.

# NIGHTTIME

	SUNDAY			MONDAY			TUESDAY			ABC
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
6:00	No net service	I Love Lucy P. Lorillard various sponsors (L&N)	Meet The Press co-op I-L \$6,500	ABC News sust.	No net service		ABC News sust.	No net service	No net service	ABC News sust.
6:30	Walt Disney Presents (6:30-7:30) Ralston (GB&B) Lehn & Fink A-F \$94,000	Twentieth Century Prudential (B-MeC) D-F \$35,000	No net service	No net service	D. Edwards News Amer Home (Bates) N-L \$9,500†		No net service	D. Edwards News Am. Home alt Goodyear (Bates) N-L \$9,500†	Huntley- Brinkley Rep. Texaco (C&W) N-L \$6,500†	No net service
7:00	Canada Dry Metrecol (K&E)	Lassie Campbell Soup (BBDO) A-F \$37,000	Shirley Temple (7-8) Nabisco (Mc- Cann) B-Nut Life Savers (Y&R) Dr-L \$70,000	No net service	No net service		Focus on America	No net service	Huntley- Brinkley Rep. Texaco (repeat feed)	No net service
7:30	Maverick (7:30-8:30) Kaiser Co (Y&B) Noxzema (SSCB) W-F \$82,000	Dennis The Menace Kellogg (Burnett) Best Foods (GB&B) Se-F \$36,000	Shirley Temple	Cheyenne Ralston Gardner Mennen (Grey) Polk Miller (N. W. Ayer) U. Cerb. (Esty) Bris-Myl L&F W-F \$87,000	To Tell The Truth Am. Home (Bates) B.J. Reynolds (Esty) Se-F \$18,000	The Americans Block (7:30-8:30) Dow (N.C&K) Max Factor, \$83,000	Bugs Bunny G. Fds. (B&B)	No net service	Laramie (7:30-8:30) R. J. Reynolds (Esty) Beech-Nut (Y&R) W-F \$85,000	Hong Kong (7:30-8:30) Kaiser (Y&B) Armour (FC) Coleman (P) Mennen (G) A-F \$80,000
8:00	Maverick B.J. Reynolds (Esty) Armour (FC&B)	Ed Sullivan (8-9) Colgate (Bates) alt Kodak (JWT) V-L \$85,800	National Velvet Rexall (BBDO) Polaroid (DDB) Lehn & Fink (GMM&B) A-F \$37,000	Cheyenne R. J. Reynolds (Esty) P&G (B&B)	Pete and Gladys Goodyear (Y&B) Cernation (EWRR) Se-F \$37,000	The Americans Mead-Johnson (K&E)	The Rifleman P&G (B&B) W-F \$38,000	Father Knows Best Scott (JWT) Van Camp (EWRR) Warner Lambert Se-F \$34,000	Laramie	Hong Kong Lorillard (G)
8:30	Lawman B. J. Reynolds (Esty) Whitehall (Bates) W-F \$41,000	Ed Sullivan	Tab Hunter P. Lorillard (L&N) West- clox (BBDO) Polaroid (DDB) Lehn & Fink (GMM&B) Dr-L \$39,000	Surfside 6 (8:30-9:30) Brn & Wmsn Pontiac (MacM&A) J&J (Y&B) Whitball (Bates) A-F \$87,600	Bringing Up Buddy Scott (JWT) Se-F \$35,000	Wells Fargo Amer Tobacco B-Nut (SSCB) W-F \$47,000	Wyatt Earp Gen Mills (DFS) alt P&G (Compton) W-F \$40,000	Dobie Gillis Pillsbury (Burnett) alt Pbllp Morris (Burnett) Se-F \$37,000	Alfred Hitchcock Ford (JWT) Revlon (Grey) My-F \$85,000	Ozzie & Har- old Kodak (Y&B) Coca Cola (McCann) Se-F \$40,000
9:00	The Rebel P&G (Y&B) L&M (D.F.S.) W-F \$42,500	G. E. Theatre Gen Electric (BBDO) Dr-F \$51,000	St 7/2 NBC Mystery Theatre Dumas-Milner (Gordon Best) P&G (B&B) Ponds (NCK) My	Surfside 6 Whiteball (Bates)	Spike Jones Show Gen. Fds. (B&B) Se-F \$27,000	Whispering Smith Werner Lamber Lehn & Fink (SMM&B) Polaroid (DDB) Ponds (NCK) Schick \$28,000	Stagecoach West (9-10) B & W (Esty) Miles (Wade) Mennen (WL) Lehn & Fink Colgate (Bates) W-F \$87,000	Comedy Spotlight Quaker Oats (JWT) P&G (Burnett) Se-F \$38,000	Thriller (9-10) All State (Bur- nett); Glenbrook (DFS); Am. H. Curtis (K&E) Colgate (Bates)	Hawaiian I- land Carter (Bat) Beecham (K) Miles (W&B) Mennen My-F \$80,000
9:30	Asphalt Jungle Simonize Polk Miller (N. W. Ayer) Lehn & Fink Mennen (Grey) Beecham (K&E) A-F \$84,000	Holiday Lodge Lever (SSC&B) State Farm (NL&B) AN-F \$8-9,000	NBC Mystery Theatre	Adv. In Paradise (9:30-10:30) Noxzema (SSC&B) DuPont (BBDO) Lever (BBDO) A-F \$92,900	Ann Sothern Show Gen. Fds. (B&B) Se-F \$24,000	Concentration P. Lorillard (L&N)	Stagecoach West Ralston (Gardner)	Playhouse 90 (9:30-11) S. C. Johnson P&G (B&B) P. Loril. (L&N) Bristol-Myers (Y&R) Star-Kist (Bur)	Thriller B-Nut Life Savers (Y&R) Tobacco (SSCB) (My-F \$85,000)	Hawaiian I- land Am. Chicle (Bates) Lorillard (G) Lever (BB)
10:00	Asphalt Jungle American Chicle (Ted Bates)	Candid Camera Lever (JWT) Bristol-Myers (Y&R) AuP-L \$34,000	Loretta Young Toni (North) alt Warner Lam (Lam & Feasley) Dr-L \$49,500	Adv. In Paradise L&M (McC-E) J. B. Williams (Parkson) Whitehall, Am. Chicle (Bates)	Glenn Miller Time Lorillard (L&N) G. Fds (Y&B) Mu \$9,000	Barbara Stanwyck Theatre Polaroid (DDB) Amer. Gas Co. (L&N) Dr-F \$41,000	Alcoa Presents Alcoa (FSB) Dr-F \$38,000	Playhouse 90 \$10,000†	NBC Specials (10-11) Various sponsors Project 20 7/14 ● Lipton (SSCB) 7/11 Purex (Weiss)	Naked Cit- y (10-11) A. Chicle (Ba) U. Cerbide (E) DuPont (BB) My-F \$85,000
10:30	Editor's Choice	What's My Line Kellogg All-State (Burnett) Q-L \$32,000	This Is Your Life Block (Grey) Clalrol AuP-L \$24,000	Peter Gunn Bristol-Myers (DCSS), R. J. Reynolds (Esty) My-F \$39,000	Brenner P&G (B&B)	The Accomplice Purex (Weiss) (10-11)	No net service	Playhouse 90	Purex Special for Women (Weiss) 8/1, 8/8, & 8/22 (10-11)	Naked Cit- y Bris-Myl Brn & Wm W. Lambert (L&F)

## Specials.

The only regularly scheduled programs not listed are: *Jack Paar*, NBC TV, 11:15 p.m.-1 a.m., Monday-Friday, participating sponsorship; *Sunday News Special*, CBS TV, Sunday, 11-11:15 p.m. The following are specials for this period. NBC TV: Purex Specials, 8/1, 8/8, 8/22, *The Cold Woman*, *The Working Mother*, *Mother and Daughter*, respectively.

Agency: Weiss *The Jimmy Durante Show*, 8/9, Brewers Association, Agency: JWT. All NBC specials are from 10-11 p.m. Costs not available. ABC TV All Star Football, 10 p.m. to conclusion, 8/4, R. J. Reynolds (Esty) and Carling (LFSC), \$210,000. No specials scheduled on CBS TV. †Cost is per segment. Prices do not include sustaining, partici-



# COMPARAGRAPH

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
No net service	No net service	ABC News sust	No net service	No net service	ABC News sust	No net service	No net service	No net service	No net service	No net service
D. Edwards News (Bates) \$9,500††	Huntley- Brinkley Rep. Texaco (C&W) \$6,500††	No net service	D. Edwards News Philip Morris alt Goodyear (Burnett) N-L \$9,500††	Huntley- Brinkley Rep. Texaco (C&W) \$8,500††	No net service	D. Edwards News Parliament (B&B) alt Amer. Home (Bates) N-L \$9,500††	Huntley- Brinkley Rep. Texaco (C&W) \$8,500††	No net service	No net service	No net service
No net service	Huntley- Brinkley Rep. Texaco (repeat feed)	No net service	D. Edwards News Philip Morris alt Goodyear (repeat feed)	Huntley- Brinkley Rep. Texaco (repeat feed)	No net service	D. Edwards News Parliament alt Amer. Home (repeat feed)	Huntley- Brinkley Rep. Texaco (repeat feed)	No net service	No net service	No net service
Wagon Train (7:30-8:30) Revlon (Grey) W-F \$88,000	Guestward Hol Ralston (GB&B, Gardner) Miles (Wade) Sc-F \$38,000	Summer Sports Spectacular Bristol-Myers (DOS&S) Schlitz (JWT) \$13,000	The Outlaws B&W, Pillsbury (C-Mithun); (C-Mithun); W-F \$88,000	Matty's Funday Funnies Mottel (Cerson Roberts) Se-F \$10,000	Rawhide Van Camp (EWR&R) Drackett (Y&B) P. Morris (B&B) B-Myers (Y&R) Colgate (L&N) W-F \$80,000	Happy B&W (K,M&J) C-F \$28,000	The Roaring 20's Armour (FC&B) Mennen (Grey) Meirecel (K&E) Lehn & Fink Brown & Williamson Lanolin Plus	Perry Mason (7:30-8:30) Colgate (Bates) Parliament (B&B) My-F \$80,000	Bonanza (7:30-8:30) P&G (B&B) W-F \$78,000	
Wagon Train B. J. Reynolds (Esty) Nat'l Bism. (Ma-E)	Donna Reed Campbell (BBDO) alt Johnson & J (Y&B) Sc-F \$40,000	Summer Sports Spectacular	The Outlaws B-Nut Life Savers (Y&R); War-Lam (L&F); Colgate (Bates)	Harrigan & Son Reynolds (Frank) CC-F \$39,000	Rawhide Nebisoo (Ma-E)	1 Happy Family \$12,000	The Roaring 20's Miles	Perry Mason Sterling (DFB) Drackett (Y&B) Moore (B&B)	Bonanza saga open Am. Tob. (BBDO)	
Price Is Right Lever (OBM) Q-L \$22,500	The Real McCoys (Compton) P&G \$41,000	Zane Grey Theatre S. C. Johnson (B&B) P. Loril- lard (L&N) W-F \$45,000 Frontier Justice St 8/3	Bat Masterson (9/29 S) Sealtest (Ayer) W-F \$39,000	Flintstones Miles (Wade) alt R. J. Reynolds (Esty) CC-F \$44,000	Route 66 (8:30-9:30) Chevrolet (C-E) Sterling (DFB) Phillip Morris (Burnett) A-F \$85,000	5 Star Jubilee St 5/12 Massey-Fergus- son (NL&B) Sc-F \$30,000	Leave It To Beaver Ralston (Gardner, GB&B) Colgate (Bates) Miles (Wade) Sc-F \$30,000	Checkmate (8:30-9:30) Brn. & Wmsn. (Bates) alt. K. Clark (F,C&B) My-F \$80,000	Tall Man R. J. Reynolds Block (SSCB) W-F \$34,000	
Kraft Mystery Theatre Kraft (JWT) \$18,000	My Three Sons Chevrolet (C-E) Sc-F \$49,500	Gunslinger 9-10 p.m. Block Drug (Grey) Bristol-Myers (DCS&S) W-F \$87,000	Bachelor Father Whitehall (Bates) alt Am Tob (Gumbinner) Sc-F \$88,000	77 Sunset Strip (9-10) Am. Chicle (Bates) My-F \$85,000	Route 66	Lawless Years (5/12 S) alt B-Culver (Comp.) Br & Wmsn (K&M) \$8,000	Lawrence Welk (9-10) Dodge (Grant) J. B. Williams (Parkson) Mu-L \$45,000	Checkmate Brn. & Wmsn. (Bates) alt Lever (K&E)	The Deputy Bristol-Myers Gen. Cig. (Y&B) W-F \$39,000	
Kraft Mystery Theatre	Untouchables (9:30-10:30) Armour (FC&B) L&M (Mc-E) Schick (Compton) Ritchie My-F \$30,000	Gunslinger	Great Ghost Tales St 7/8 Ford (JWT) My \$12,000	77 Sunset Strip R. J. Reynolds (Esty) Whitehall (Bates) Brylcreem (K&E)	Adventure Theatre (Sust)	Westinghouse Playhouse Westinghouse (McC-E) D-F \$12,000	Lawrence Welk	Have Gun, Will Travel W'hall (Bates) alt Lever (JWT) W-F \$40,000	The Nation's Future	
It Could Be You P&G (B&B) Au-L \$18,000 The Jimmy Durante Show Brewer's Assoc. 8/9 (10-11) ●	Untouchables Whitehall (Bates)	CBS Reports alt Face the Nation (10-11) Bristol-Myers (Y&R) Lipton (SSC&B)	Groucho Marx Block (SSC&B) Tonl (North) AuP-L \$30,000	Robert Taylor in The Detectives P&G (B&B) My-F \$45,000 8/4 (10-concl.) All Star Ftbl	Twilight Zone L&M (McCann) Colgate (McC) A-F \$36,000	Michael Shayne (10 11) Oldsmobile (Brother) My-F \$78,000 Polaroid (DDB) Ponds (NCK)	Fight-Week Gillette (Maxon) El Producto (Compton) Sp-L \$45,000	Gunsmoke L&M (DFB) alt Sperry-Rand (Y&B) W-F \$42,000	The Nation's Future	
No net service	Silents Please Camp, Quaker Miles (Wade) Balston Purina Consolidated Cigar (WRLK) \$14,000 Block (Grey)	CBS Reports alt Face the Nation	No net service	Law & Mr. Jones P&G (B&B) Lorillard (Grey) Metreel (K&E) Corn Products A-F \$41,000	Pers. to Pers. Block Drugs (Grey) Carter (Bates)	Michael Shayne (Brother) Max Factor (K&E) Lorillard (L&N) Dow (NCC)	Make That Spare Brn. & Wmsn. (Bates) Gillette (Maxon)	No net service	No net service	

Rating or co-op programs. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. Program types are indicated as follows (A) Adventure, (An) Anthology, (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr) Drama, (F) Film,

1) Interview, (J) Juvenile, (L) Live, (M) Misc, (Mu) Music, (My) Mystery, (N) News, (Q) Quiz Panel, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western, †No charge for repeats, L preceding date means last date on air, S following date means starting date for new show or sponsor in time slot. †Price not available

# SPONSOR ASKS:

## WHAT'S THE OUTLOOK FOR RATES

### IN THE NEXT SIX MONTHS? (PART 2: RADIO)

Those replying to this week's question are:

- **Frank L. Boyle**, Robert E. Eastman & Co., Inc., New York
- **James M. Alspaugh**, H-R Representatives, Inc., New York
- **M. S. Kellner**, The Katz Agency, Inc., New York
- **Ben Holmes**, Edward Petry & Co., Inc., New York

**Frank L. Boyle**, salesman, Robert E. Eastman & Co., Inc., New York

Rates follow two curves:

- Supply and demand
- Relative circulation values

The next six months rates should remain predominantly static—notable exceptions will be stations with demonstrable audience increases—a lesser number due to consistent lack of availabilities.

The most probable single change will be an increased flexibility in rate cards—in total audience plans and incentives for saturation-type buys.

Another predictable trend is the simplifying of rate card structures. The stations which we represent are constantly working to make their cards easy to buy from—while maintaining equal incentives for short- and long-term advertisers.

More stations are tailoring their rate packages to fit current saturation



*The most probable single change will be more flexibility in rate cards*

use of radio—in keeping with current buying trends rather than the obsolete three spots a week buying pattern.

You can look for more stations to go to a single rate by incorporating r-o-s packages available for both national and local users.

**James M. Alspaugh**, v.p., H-R Representatives, Inc., New York

The trend for the last several months, and as it continues for the second half of 1961 among many H-R radio stations, is one of careful rate card analysis and a moderate, justifiable raising of rates where in-



*Trend is that of moderate, justifiable rate increases where homes, audience rise*

creased audiences and increased radio homes indicate a change upward.

Now radio is basking in the warmth of rising radio set sales.

More radio sets mean more and more listeners. Improved radio programming, too, is responsible for a sharp increase in radio audience. With this increase in radio audience and radio homes in mind, as we said, the trend at many H-R radio stations has been and will continue to be, to carefully analyze rate cards, and where it is justifiable, to raise rates moderately to conform to the increase in listeners.

Another consideration is that many radio station operators feel, as we here at H-R do, that radio is generally an under-priced medium; it is sold too cheaply for the vast, ever-growing number of impressions delivered. Every radio station is undeniably entitled to place optimum value on the product it delivers.

Of course, this does not mean that all radio stations deserve a rate increase merely because it is fashionable. But, based on careful analysis of the swelling number of radio homes, competitive media pricing, competitive radio station pricing, "sold out" commercial schedules, and more rigid industry commercial standards—to name a few analysis considerations—those affected radio stations may raise rates to an equitable level justifiably and fairly.

This upward trend is a healthy one in the industry, and when exercised within the bounds of common sense and good business judgment, it portends substantial growth for the radio broadcasting medium.

**M. S. Kellner**, v.p. & radio sales mgr., The Katz Agency, Inc., New York

Radio is a better advertising buy than ever. I can't recall any previous period when so much was being done by station operators to improve the services, the entertainment values, the commercial effectiveness of radio: larger, more experienced news staffs run by professional broadcast journalists are in operation; there's more diversified programming to cater to wider segments of the audience; far more attention is being given to the selection of music; more stations are doing more to integrate themselves into the affairs of the community. It



*Move to single rate continues; also sharpened definitions of local and national clients*

all adds up to larger audiences and to programming that is more effective. But it is also programming that is more costly to produce; it will lead to gradually increased rates.

The movement to a single rate card is continuing, and, where a single rate structure cannot currently be achieved, greater efforts are being made to refine and to standardize definitions of retail and national business. As a result, I look forward to more orderliness surrounding this aspect of our business, and a companion growth in the practice of advertising agencies buying time through the representative, not only for "national" accounts, but also for those of their accounts qualifying, on the station's own ground rules, for other than the national rate card.

(Please turn to page 52)



ROCHESTER, NEW YORK, Is An Area Of HOMES



PHOTO BY WAHL'S PHOTOGRAPHIC SERVICE

*and Evenings, from 6:00 to Midnight,*

**MOST Rochester TV Homes Tune To CHANNEL 10\***

*Also*

**9 out of 10\*  
of Rochester's Top  
Favorite Shows Are  
Carried Over "10"**

\* Nielsen Rochester Survey; April, 1961

*And*

**BOTH Surveys\*\*  
Give Us TOP  
Over-All  
Evening Ratings**

\*\* Nielsen, April; ARB, March, 1961

**CHANNEL 10**

BASIC CBS      AFFILIATE ABC  
**ROCHESTER, N. Y.**

**WHEC-TV**  
EVERETT MCKINNEY INC.

**WVET-TV**  
THE BOLLING CO. INC.

*shortest  
distance  
between  
timebuyer  
and you!*

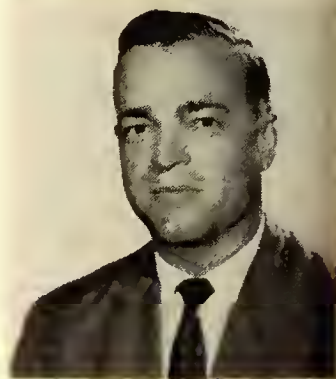
## TV BASICS

*a terrific ad-buy*

**OUT 28 AUGUST**

## Reps at work

**Eugene C. Litt**, account executive, CBS Radio Spot Sales, New York, emphasizes "creative radio—it pays off handsomely. Here are just two examples of new accounts brought to spot radio by creative presentations developed within our organization. First is a major steamship company whose image was represented dramatically and colorfully in a specially-tailored, locally-produced program concept. Result of the audition—the advertiser purchased three 10-minute nighttime programs weekly on 24 radio stations, including a regional network. A creative idea that clicked. A large and successful book publisher, after hearing a specially produced commercial taped by one of our stations, placed orders in seven markets—and is delighted with the campaign. Radio stations such as those we represent are fully equipped to write and produce program and spot ideas for a specific client. We are doing this with increased frequency. Important here is the fact that spot radio dollars are in effect 'created.'"



**Wendell B. Parmelee**, Broadcast Time Sales, Detroit, sees "a creative challenge in radio for the copywriter. Painting vivid pictures with words and sounds takes real talent—this is an art. Millions of dollars are spent many times on untested copy, and as we all know, the best media buy in the world depends largely on the right



copy for outstanding results. With this in mind, we at BTS have formed 'The Copy Testing Group.' Five radio stations provide the advertiser with an opportunity for testing the popularity and acceptance of a commercial before it is launched on a full scale campaign. Media buyers the country over are enthusiastic in their response to this idea. One buyer hit the nail on the head when he said, 'This could mean many additional dol-

lars for radio, providing the test is carefully analyzed as you assure us it is.' There's far more to this business than shagging avails and buying by the numbers, and salesman-buyer relationships that develop ideas such as the above are helping both the radio industry and the client. Buyers and sellers working together in close harmony in the common interest of the advertiser are indeed enjoying exciting careers."



Station on the move in the Market on the move

# COMPLETE MOBILITY PUTS **WTVT** FIRST ON THE SPOT!



**WITH LOCAL—REGIONAL—NATIONAL NEWS AND ENTERTAINMENT**

WINTER HAVEN, FLORIDA,  
March 13-18, 1961.

#### **WTVT ORIGINATES CBS NETWORK PROGRAMS**

WTVT originated "The Garry Moore Show" and two "I've Got a Secret" programs at the Florida Citrus Exposition for the CBS Television Network. All three shows were recorded with the ultra-modern facilities provided in WTVT's mobile videotape unit.

KEY WEST, FLORIDA,  
April 17-21, 1961.

#### **WTVT COVERS CUBAN INVASION**

Since all communications between Cuba and the United States were cut off during the recent rebel invasion, CBS Television News dispatched WTVT's mobile videotape unit to Key West in order to record news from the Cuban Government television station CMQ in Havana.

TAMPA, FLORIDA, May 4, 1961.

#### **WTVT COVERS ALBATROSS SURVIVORS**

After the brigantine Albatross sank in the Gulf of Mexico, taking the lives of six of its nineteen crew members, WTVT provided the only live coverage of the arrival of the survivors in Tampa. CBS Television News used the WTVT mobile videotape unit to record the memorable scenes.

SAVANNAH, GEORGIA;  
May 11-13, 1961.

#### **WTVT ORIGINATES NBC NETWORK PROGRAMS**

The NBC Television Network chose WTVT to originate a portion of their "Here's Hollywood" program in Savannah. One outstanding reason for their choice was WTVT's mobile generator which allows the videotape unit to record while in motion.

## **SHARE OF AUDIENCE 46.5%**

Latest ARB 9:00 AM-Midnight

### **CHECK THE TOP 50 SHOWS!**

ARB

WTVT.....41  
Station B.....9  
Station C.....0

NIELSEN

WTVT.....43  
Station B.....7  
Station C.....0

A.R.B., Tampa-St. Petersburg Metro Area, Mar., 1961, 4-week summary.  
N.S.I., Tampa-St. Petersburg Metro Area, Mar., 1961, 4-week average.

# **WTVT**

CHANNEL 13



*Station on the move in the Market on the move*

**TAMPA-ST. PETERSBURG**

THE WKY TELEVISION SYSTEM, INC. WKY-TV/WKY-RADIO  
Oklahoma City. Represented by the Katz Agency

SPONSOR • 31 JULY 1961

top ad  
positions  
in this  
maximum-  
use  
tv factbook  
at regular  
sponsor  
rates

## TV BASICS

*a terrific ad-buy*

OUT 28 AUGUST

National and regional buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**Standard Brands**, New York, is looking forward to two campaigns. The first is for Royal pudding which will go into the top 40 markets with day and night minutes beginning 18 September. This is for an eight-week flight. The second buy is for Blue Bonnet margarine, going into the top 40-50 markets with day and night minutes and chain breaks. The start is for 1 September, for 13 weeks. Agency: Ted Bates, New York. Buyer: Conant Sawyer.

**Waterman Pens**, New York, will enter a campaign the end of July using day and nighttime minutes for eight weeks. They will go into seven Southeast markets. Agency: Ted Bates, New York. Buyer: Jack Dougherty.

**The Nestle Co.**, White Plains, N. Y., will promote Nescafe in a campaign beginning 10 September. Time segments will be nighttime minutes, chain breaks, and I.D.'s. This will run until the end of the year in all east coast markets. Agency: Esty, New York. Buyer: James Scanlon.

**Corn Products**, New York, will use nighttime minutes for Niagara Starch, starting 6 August for six weeks. Its going into an estimated 30-40 markets. Agency: L&N, New York. Buyer: James Alexander.

**Miles Laboratories, Inc.**, Elkhart, Ind., will promote its Alka-Seltzer with a 17 September start. This will go into the top 100 markets using nighttime minutes for a flight of 52 weeks. Agency: Wade, New York. Buyer: Andie Anderson.

**Colgate Palmolive Co.**, New York, will run a campaign for its Florient starting 5 September for seven weeks. Time segments will be day and night I.D.'s in about the top 45 markets. Agency: Street & Finney, New York. Buyer: Sandy Floyd.

### RADIO BUYS

**Standard Triumph Motor**, New York, will have an early August start with traffic time 60's at a frequency of 12-16 per week per market. This will go into 15-20 major markets on the east and west coasts. Agency: DCS&S, New York. Buyer: Don Miller.

**J. I. Case Co.**, Racine, Wisc., will begin a five-week campaign starting 7 August for its farm implements (mostly tractors). Schedule calls for 10 spots a week in all rural markets. Agency: Western Advertising, Racine. Buyer: Charles Wright.

**Chun King Sales Co.**, Deluth, Minn., will run a campaign in more than the top 50 markets. This calls for flights of 4 weeks and 10 weeks. Agency: BBDO, Minneapolis. Buyer: Betty Hitch.





## BIG AGGIE BLANKETS THE UPPER MIDWEST

In fact, the powerful broadcast voice of Big Aggie spreads far beyond the WNAX 5-state area. In answer to a recent contest question, "What is the most unusual place you have listened to WNAX-570?"—Listeners informed us that they had heard WNAX-570 in half of the states in the nation as well as some eight different foreign countries.

Where do they listen? In tree tops and slaughterhouses, snake dens and dentist chairs, church belfries and delivery rooms, on flag poles and in easels.

WNAX-570 is their companion at work, at home and at play.

A recent Area Pulse Survey conducted in Big Aggie Land's five state area showed WNAX-570 to have almost three times as many listeners as the nearest competitor. WNAX-570 is the magic carpet that delivers listeners and sells products in America's 40th Radio Market.

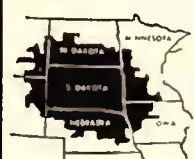
See your Katz representative for details and the complete Big Aggie Story.

# WNAX-570 CBS RADIO

PROGRAMMING FOR ADULTS OF ALL AGES

**Peoples Broadcasting Corporation**

Siaux City, Iowa, Siaux Falls and Yankton, South Dakota  
Represented by Katz



**PEOPLES BROADCASTING CORPORATION**

WNAX	Yankton, South Dakota
KTV	Sioux City, Iowa
WGAR	Cleveland, Ohio
WRFD	Columbus-Worthington, Ohio
WTTM	Trenton, New Jersey
WMMN	Fairmont, West Virginia

the one  
and only  
factbook  
100%  
designed  
for use  
by the  
tv buyer

## TV BASICS

*a terrific ad-buy*

OUT 28 AUGUST

but they also lead us into fuzzy, muddle-headed thinking about our own role in American society.

If we want to understand clearly our position as television men, radio men, advertising men, newspaper, or magazine men, we must first understand the characteristics and significance of our American system of mass media.

Here in this country the term has a very specialized meaning. Mass media for us are not merely *methods* of communication. They are communications channels which are 1) free, 2) privately owned and operated, 3) competitive, both internally and with each other, 4) largely (as in the case of magazines and newspapers) or totally (as with radio and tv) supported by advertising.

Every one of these points is important. And, as Harry Harding says, they are completely inter-related.

Out of such a surprising structure (I doubt if anyone could have pre-planned it!) the American people have received a greater treasure of news, information, entertainment and enlightenment—and at less cost—than any other people in history have ever known.

And this is a fact which can be quickly and easily documented.

### A priceless national asset

Once we recognize these things, once we begin to realize that our American system of free, competitive, advertiser-supported mass media is a priceless national asset, we can begin to get a proper perspective both on ourselves and on our critics.

In the first place, every one of us in every phase of commercial radio, tv, newspaper, or magazine work, and everyone concerned with advertising in these media, can take pride in our profession.

In the second place, we can speedily spot the false premises and phoney logic on which fully 60% of the hostile criticism directed against us is based.

Take the recent hue and cry, "the government should do something about tv programing."

The strongest argument against this viewpoint is not that such a course would be "censorship" or even that it would violate the free speech provision of the first amendment.


The real clincher is the fact that during nearly 200 years, America's free, privately owned, commercially financed mass media have demonstrated an overwhelming creative superiority to any other system.

Or take those who yammer and yowl about "too many commercials" on radio and tv. Fully three quarters of them fail to understand that advertising is an integral part of every mass medium, and that the sanest kind of regulation on the amount of advertising is the buyer-seller relationship of a competitive commercial business.

Or take some of our more prominent Washington eggheads. If you were starting out today to draft a law that aimed to protect, preserve, and promote our immensely valuable system of free commercial broadcasting, do you think you'd come up with the Communications Act of 1934?

Do you think you'd come up with the FCC, as now constituted?

Frankly, I don't. And I'm becoming firmly convinced that we ought to start raising hell about it.

Why shouldn't America have a law and a commission designed to stimulate the growth of one of our greatest national assets? 



**SUPERMARKETS**

(Continued from page 30)

and fresher—but dull, dreary, and dismal when the time comes to tell of the merchandising miracles that have been wrought! This indictment stands whether you advertise on radio or in newspapers—in magazines or in television—billboards or mile high spectaculars on Broadway.”

Buck said most supermarket grab readership for their newspaper ads by screaming: “Holy Mackerel . . . are WE CHEAP!” “By the time the lady gets to your ad, that sounds like an echo,” Buck sighed, “because she’s read the same thing in five other ads on the five previous pages. If that’s the way to get readership for an ad—a lot of blue-ribbon advertisers haven’t learned it yet.”

Though supermarket men streamlined the food distribution system into the world’s most efficient and, as Buck put it, taken a pork chop that came from a pig, “slicked it, trieked it, and dressed it till it looks like the Hope diamond . . . in your ads you keep it a secret.”

What can broadcasters do to de-

rive more revenue from supermarkets across the land? Buck’s reply: “Radio is 30 years late, television 10 years late, in fashioning the broadcasting tools to meet the promotional needs of the supermarket. Those super stores are really price-cutting jungles. Contained within those huge wind tunnels, which today display more than 15,000 different items, are the color and glory and fascination which make a lady feel exalted. And none of this is reflected in a 10-second announcement which offers soap powder at a cut-price. Women find their big adventure of the day in these magnificent wonderlands. Perhaps it will take color television to do the job. Maybe that’s the way to capture the full excitement of these modern-day bazaars. With the impact of color, the television industry should be able to rip the supermarket from its longtime reliance upon print and open up a rich mine of new business for tv stations.”

Martin L. Smith, partner in the Smith/Greenland advertising agency, which has a flock of food clients, many of whom make large use of

radio-tv facilities, is also critical of supermarket chains and their co-op advertisements. Last week, Smith said that the field was wide open for the supermarket chain that would use its advertising dollars to build a successful personality and to add its authority to that of the nationally advertised brands.

Mincing few words, Smith lashed out at the supermarket operator, calling him merely a “landlord” who makes “shelf space available to products which can meet its turnover requirements, and selling additional space in his ads for ‘tombstone’ listings of brand names and prices.”

Smith said the images created by supermarkets was indeed bad when compared “with the brilliant images projected by department stores.”

“These great stores receive tremendous amounts of cooperative advertising from national manufacturers, just as food chains do,” Smith pointed out. “Some of the finest copywriters I have ever met work for department stores. They not only present products to their customers with dramatic, appealing advertising strategies, they also manage to pro-

# CHALLENGE



*... in the land of Profitunity!*

“Challenge” created by WFLA-TV is a continuing series of documentaries in dimension focusing on ordinary people in extraordinary pursuits — from the issue of Discrimination to Education; from Beauty Queens to Population Explosion; from Harbor to Highroad. Its purpose: to interpret to the community we serve the many activities that serve the community.

The response of the public has been tremendous — and immensely satisfying to us. And “Challenge” is only one of *hundreds* of documentary public interest programs produced on this station and applauded by the public.

“Challenge” is available to advertisers — another reason to spot your product or service on WFLA-TV. Rates and information on request.

Channel 8 delivers a rich, busy 28 county area that includes The Tampa-St. Petersburg Metropolitan Market — Florida’s 2nd and the nation’s 28th Retail Sales Market.



**Channel 8**  
NATIONAL REPRESENTATIVES, BLAIR-TV

**wfla-tv**  
TAMPA - ST. PETERSBURG

NB  
C

ject an image of their stores that give them importance in their markets. With deference to the chain advertising managers who have a tough job to do, most of them are too often little more than talented clerks. Clerks who get the prices from the meat department for the big "specials," then figure out how much cooperative money is available from the various manufacturers, and 'make up an ad' that seems designed to look as much as possible like every other ad in the paper that day. Selling copy? None. Image? None."

Smith complained the supermarkets then proceed to bill out dozens, sometimes hundreds of manufacturers for their cooperative funds. Then they start to work on next week's ad, which looks exactly the same as this week's ad except for the 'tombstones' that will have different names.

Smith asked such questions: which will be the first major food chain to develop and project a friendly image of economy and service in its ads? Which will be the first chain to use its cooperative dollars to SELL the marvelous products in its stores, rather than merely give them shelf space and 'tombstone' listings.

Smith's answer: "In our opinion this supermarket chain will in a very short time swing thousands of new shoppers through its electric eye doors."

## FIRM TEST

*(Continued from page 35)*

In the case of Schwerin, advertisers come knocking more often than agencies. Generally, a Schwerin spokesman said, the tests are made as an evaluation of the agency's work.

Schwerin feels advertisers devote too much time and effort to the number of viewers in question, too little to the effect of the commercial on the viewer.

Schwerin has lately been experimenting with the storyboard test. There is a limit, Schwerin points out, to how simple a rough can get and still give predictable results.

The roughs are cost cutting, though, in pre-testing. For instance, money can be saved by using 16 mm rather than 35 mm film; using simple effects; leaving out opticals and dissolves, and using less expensive talent.

Among the clients most active in pre-testing at Schwerin are Alberto-Culver, AT&T, Armour, Campbell

Soup, Lever Bros., Miles Labs, Sunbeam, and Toni.

A Schwerin session goes as follows: After an orientation by the test director, audience members fill out detailed questionnaires, giving standard characteristics and factors related to the products being studied. They then view a film of a tv show, their reactions being taken at intervals throughout.

Schwerin has a basic list of client problems which pretty well covers why agencies or advertisers employ this type of research.

Some of the problems are:

- Which commercial should be put on the air?
- Which is best motivating copy idea?
- Which presenter should be chosen for the product?
- What is the best length for the commercials?
- Can two products be advertised in the same commercial?

One of the most unique methods of testing commercials is employed by Marketing Impact Research. This method consists of a portable projecting machine which is brought into a prospective respondent's home by an interviewer. The machine will show an eight to 15 minute film into which the commercials in question have been integrated.

The machine rewinds itself as it runs and, after completing a showing, is automatically ready for the next.

Marketing Impact's researchers usually spend between 30 and 40 minutes with each respondent, with an interview prior to the showing, and another interview and discussion afterwards.

The types of measures attained through this method are varied. Mainly recall of content, and comprehension are measured.

The method is just mechanics, MIR's vice president Richard Brehl reminded SPONSOR. A vast range of questioning is possible and every study, designed specifically to the clients needs, may contain different areas of probing.

MIR and Daniel Starch Associates use, as one method of pre-testing commercials, the limited market cut-in. This is effective for a network advertiser who can cut-in on several of his network stations with a new tape or kinescope commercial, while

continuing with the old one on the rest of the network.

This is considered the most natural situation for testing. However, in some instances, viewers are telephoned before the show and asked to watch it. They are then called back within a few hour after the telecast for the interview. Although they are not told why they are being asked to view, there is some feeling that asking them to view the show alters the naturalness of the situation.

In other instances, calls may be made prior to viewing time to ask what show the person intends to watch. If he gives the name of the program in question he is called back after the show. He has still made his own choice, and time is saved in reaching viewers within a reasonable time immediately after the program.

TV Surveys Inc., a division of Audits and Surveys Co., also does a 24-hour telephone aided recall study on commercial effectiveness. The sample size is usually 200—100 of each sex.

Each report contains recall by brand name both aided and unaided; total recall; overall viewer appraisal of commercial; probed responses to what was said and shown in commercial, reported verbatim; probed responses to what main ideas or feelings the advertiser was trying to get across, reported verbatim.

And, which points recalled were of most interest to the viewer, also verbatim; all of these divided into "prospects" and "non-prospects" and finally a storyboard of off-the-tube pictures taken every four seconds and the related audio.

Gallup & Robinson is another advocate of the telephone interview on a 24 hour basis. "The reason for interviewing 20-24 hours after the program appears is to get the best measurement of depth of impression."

Among the information reported by Gallup and Robinson:

- How many people know who sponsors the program?
- How many people can recall accurately the products advertised on the program?
- The percentage of people who can prove that they saw a particular commercial by describing it accurately.
- What ideas about products, the



company or industry viewers take away from a particular commercial.

• Did the commercials on last night's program make a strong case or interest the audience in buying the product or looking into it further?

G&R also does on the air pre-tests via cut-ins. Preferred cities for cut-ins, on a sample basis, are Atlanta, Cincinnati, Philadelphia, and Providence. There are 15 other G&R cities from which to choose.

G&R has a research laboratory at Hopewell, N. J., the "Mirror of America," at which pre-testing of commercials is also conducted.

For delayed recall tests, audiences are invited to attend a "program" at the Mirror. They are shown a half-hour program, into which has been spliced the test commercial together with a control commercial. (The control commercial is one which has been tested several times under normal viewing conditions on the air).

At the end of the show respondents are given self-administered questionnaires containing questions about the show, and are asked to give their names, addresses and telephone numbers. The next day they are tele-

phoned and given a normal commercial impact interview.

Daniel Starch & Associates, a research outfit identified in the main with print, has a commercial testing service which delves into strictly qualitative areas. "We are not after an effectiveness score, we want to know what the message means to the viewers. Our respondents are urged to express themselves in terms of positive and personal reactions," a Starch spokesman said.

Starch interviewing is done by phone. Calls are made only for the first hour after the commercials. Starch has about 30 areas throughout the country from which its samples can be drawn. A usual tv commercial test, however, usually makes use of about six markets. The sample is usually around 200 responses.

For pre-testing, Starch uses the cut-in method.

Starch estimates about 60% of its orders come from advertisers, 40% from agencies.

In addition to the stress of "what the commercial means to the viewer" the Starch reports also fill out with quantitative data. They supply per-

centages of viewers who have seen each commercial; a sponsor identification figure, and a recall of the commercial figure.

Starch will also supply verbatim transcripts of responses and comments made by individuals.

## FALL NET RADIO

(Continued from page 39)

*The Sound Story* with Dallas Townsend; *It's New with Harry Reasoner*; *The Week in Space*, with Larry Lesueur; *Time to Travel* with Ned Calmer; *Selling America* with Peter Kalscher and, beginning next week, these additions: *To Your Health* with Douglas Edwards; *This Week in Business* with Harry Reasoner; *European Diary* with Daniel Schorr; *In New York* with Kenneth Banghart; and *At Your Leisure* with Bill Leonard.

The Sunday *Dimension* feature availabilities on: *Science Beat*, with Ron Cochran; *The Moscow Scene* with Marvin Kalb; *Follow-Up* with Richard Hottelet; *Special from London* with Alexander Kendrick; *Headliner* with Douglas Edwards; and *White House Correspondent* with George Herman.



(All the CBS programs are heard on the full CBS Radio network of 204 stations, as of 21 July, except the *Carol Burnett-Richard Hayes Show* where clearance has not yet been completed (so far, approx. 95% cleared) and the New York Philharmonic which does not begin until late September).

ABC still has some availabilities on its popular *Flair* and *Breakfast Club* programs although the shows already boast heavy sponsorship.

*Breakfast Club* has signed up Tidy House, General Foods, Sylvania, the Sheep Council, Staley, Magla Products, Ex-Lax, Air Way Sanitizer, Curtis Publications, Food Specialties, and Bristol Myers.

The *Flair* lineup looks like this: Redbook, Pepsi-Cola, Curtis Publications, Jack Honig (wearing apparel) and Dr. Pepper (soft drinks).

There's still time available on ABC's *Weekday News* (slotted every hour from 7:55 a.m. through 10:55 p.m.) although the following advertisers are already signed up: Bristol-Myers, Pharmaco, R. J. Reynolds, Wynn Oil, A.T.&T., Dodge, Carling Beer and Ale, Mogen David Wines, Pepsi-Cola, Curtis Publications, and Foster Milburn.

*Weekend News* is also available (already signed: P. Lorillard (Kent), 7-Up, Wynn Oil and A.T.&T.).

Other programs still being offered: *Howard Cosell—Speaking of Sports* (signed: Carling, Jayman-Ruby, Mennen); *Paul Harvey News* (signed: Hastings Manufacturing, Bankers Life, Mennen, Midas Muffler); *News Around the World* (signed: Reynolds, Foster, Milburn); *John Cameron Swayze and the Weather* (signed: Lennox Industries); *Weekend Sports* (signed: General Motors).

ABC's top sports events are also on the availability list: Army-Navy Game, Orange Bowl Game, All Service football, scheduled to begin the last Saturday in September; the Sunday national professional football schedule, starting date, approx. 24 October (no set fee available for this schedule as yet); and the New Years Day game.

(Some ABC clearances: *Flair*, 83%; *Breakfast Club*, 94%; *Weekend News*, 89%; *Weekday News*, 84%.)

Mutual's fall lineup of sports also makes available the Saturday All-Service games and Sunday National

Football League schedule. The Army-Navy game is being offered at a package price of \$30,000 (for details, see SPONSORSCOPE item, page 21, 24 July).

Also open to offers is Mutual's 18 per day, five-minute newscasts.

At NBC, there are still availabilities on *Emphasis* (Standard Brands has already bought into this and others are pending); on *Monitor* (DuPont textile division has bought spots for the Labor Day weekend—for details, see SPONSORSCOPE item page 22, 24 July issue); on *News of the World* (this is a Monday through Friday five minute segment slotted from 7:30 to 7:45 p.m.).

On NBC's sports menu, there is half sponsorship available on the Pro-Championship football game schedule (about late December starting date). One-half has already been picked off by the Savings and Loan Foundation.

Also available on NBC are the Sunday lineup of religious shows. They include *Billy Graham*, *The Lutheran Hour*, *Voice of Prophecy*, *Bible Study Hour*. They're half-hour segments.

## SPONSOR ASKS

(Continued from page 42)

We also can look forward to further simplification in the physical format of rate cards, with discounts offered more on a times-per-week, rather than annual frequency basis.

Martin Beck, our assistant sales manager, looking over my shoulder, wants me to add that sometime, some courageous radio broadcaster will come right out and say it—"Because of the big jump in radio listening in the summer, we're increasing our rates proportionately during the summer months." He's got a point!

**Ben Holmes**, v.p. in charge of radio, Edward Petry & Co., Inc., New York

Among the major market stations there will probably be some additional rate increases, particularly in drive time. But, looking broadly at the industry, the next six months will reveal no discernible rate trends.

With no intention of using this forum as an opportunity to puff into our own horn, I must say I'm proud of the stations we represent for setting sensible rates and sticking to them. I am equally respectful of all operators who refuse to negotiate

their industry into oblivion. So much for the industry in general. As to the specifics of our list, last year we raised rates on 12 of 24 of our radio stations. Already this year we have raised five and there will be more. These increases have been dictated by the respect the stations have for radio in general and for their own stations in particular.

If I may be permitted to go beyond six months, I would then hazard a guess that there will be a gen-



*There may be a general upward trend by the middle of next year, I would guess*

eral upward trend by the middle of next year. The many pressures being exerted that dictate reduced commercial capacities will force many stations to require more income per unit sold. For some stations this will not result in new rates, but a more sensible adherence to their present cards.

Even though difficulties in clearing morning and afternoon drive time will bring about some increases, there will be more advertisers who will discover that they can do very well with other periods. Already much business is extending to weekends, which takes pressure off the traditional Monday through Friday drive periods. We are also finding (in larger markets in particular), that nighttime has many buyers who augment drive schedules with after dark strips that not only reach substantial audiences but reduce the unit costs of their daylight announcements. Perhaps these modest trends will develop before the drive problem pushes up rates.

Permit me to conclude by offering my best advice on rates:

a. Advertisers generally won't buy a poor station no matter how inexpensive it is. If they buy you, there is a good reason. Maybe you are underestimating yourself.

b. Advertisers are looking for results. They will pay reasonable prices for good stations, just as they will pay reasonable prices for their raw materials.

c. You should be the best judge of your product. If you're proud of it, price it and sell it accordingly.



"Warner's 'Films of the 50's' help us

# OUT-PULL SIX COMPETITORS

## IN THE COUNTRY'S TOUGHEST COMPETITIVE MARKET"

**says Mal Klein** Vice President,  
General Manager, KHJ-TV, Los Angeles, California



MAL KLEIN

"This summer, the Seven Arts feature films are producing high ratings you'd be proud to get in the fall! These powerful attractions have given us what we needed to hold a lead in a town where leads are traditionally hard to hold.

"We're using Warner's 'Films of the 50's' on our 'Theatre 9', right smack in the middle of Los Angeles' Sunday night prime time. The show was sold out before we started, and you can see from the ratings what these Warner pictures are doing for our participating advertisers."

### ARBITRON AVERAGE SHARE

Four Sundays, June 11, 18, July 2, 9, 7:30-10:15 p.m.

4-week  
Average Share

KHJ-TV showing Springfield Rifle, Hondo, Rebel Without a Cause, The High and the Mighty.....	36%
STATION A.....	25%
STATION B.....	12%
STATION C.....	3%
STATION D.....	18%
STATION E.....	4%
STATION F.....	2%

**Warner's films of the 50's...  
Money makers of the 60's**



**SEVEN ARTS  
ASSOCIATED  
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

Motion Pictures—"Gigot", starring Jackie Gleason, now shooting in Paris...  
Gene Kelly directing...  
Theatre—"Gone with the Wind" in preparation...  
Television—Distribution of films for T.V., Warner's "Films of the 50's"...  
Literary Properties—"Romancero" by Jacques Deval...  
Real Estate—The Riviera of the Caribbean, Grand Bahama, in construction...

NEW YORK: 270 Park Avenue YUkon 6-1717  
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105  
DALLAS: 5641 Charlestown Drive ADams 9-2855  
BEVERLY HILLS: 232 So. Reeves Drive GRanite 6-1564

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

# Crêpes a la Masson

## OLD NEW ORLEANS FAVORITE

- 1 lb. Lump Crabmeat
- 1 lb. Cooked Shrimp
- 1 lb. Cooked Lobster Meat
- ½ cup Chopped Shallots
- ½ cup Chopped Mushrooms
- ½ lb. Butter
- 2 cups White Wine
- 1 cup Cream
- 4 Egg Yolks
- Cognac

### Favorite Poncake Recipe

Sauté shellfish ingredients with ¼ lb. butter for five minutes. Sauté shallots and mushrooms with ¼ lb. of butter until shallots are soft, then add white wine and cook for five minutes. Add to this mixture cream and cook until simmer. Remove from fire and add egg yolks. Flambé-baste shellfish mixture with cognac and combine ½ of shallots and mushroom sauce. Prepare 12 crepes (use favorite poncake recipe and thin slightly) and fill each with shellfish mixture, roll, and serve once covered with remaining sauce. Superb serving for six.



*Prepared at Masson's Beach House by Chef de Cuisine Ernest Masson*

## WWL-TV... new New Orleans Favorite

A delightful new favorite in New Orleans is the ANN ELLIOTT SHOW. Ann is a woman's woman, who knows exactly what the important buying female segment wants to see and hear. The ANN ELLIOTT SHOW is full of variety, programmed at a time *most* convenient for the *greatest* number of New Orleans homemakers. Weekday mornings at 9:30 almost every housewife is enjoying the sparkling package of entertainment presented by the ANN ELLIOTT SHOW.

Ann showcases the latest in styles, make-up ideas, chic coiffeur. The tastiest recipes are prepared. Shortcuts to easier housekeeping are discussed. Interviews with visiting personalities are part of this New Orleans Favorite.

Giving Ann a helping hand is New Orleans' popular man-about-town HENRY DUPRE.

Be sure to zero in your sales message on the purse strings of New Orleans: those ever-lovin' homemakers and housewives.

P.S. Ann Elliott returns each evening, by popular demand, to present the most complete weathercast in New Orleans.



# WWL-TV

## NEW ORLEANS

*Represented Nationally by Katz*



# WASHINGTON WEEK

31 JULY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

The clear channel stations are following the same path as the daytimers in appealing to Congress over the heads of the FCC: the result appears to be the same in both cases—negative.

The daytimers want uniform 6 a.m.-6 p.m. hours in all seasons of the year. It appears now that they are about to get their first and final ringing “no” from Congress after several years without any answer.

The clear channel stations are just beginning to fight their own particular battle against the placing of new radio stations on their frequencies. The FCC has a proceeding in progress which nobody doubts will result in just that. Hence the appeal to Congress.

The clears, by the way, joined the other full-time radio stations in opposing the request of the daytimers.

Ray Livesay of WLBH, Mattoon, Ill., who has spearheaded the daytimers in their losing pleas to the FCC and in their battles for Congressional action, got some rough treatment at the recent hearings.

He had always before had a respectful audience of Congressmen and Senators, and even considerable sympathy. However, never anything remotely like action.

Now, Rep. Morgan Moulder (D., Mo.), chairman of the Commerce Communications subcommittee, is pressing for a verdict. An advocate of the daytimers' position, he nevertheless predicts his subcommittee will vote against them. He has said he will take the battle to the full Committee, but there is no real expectation of a reversal there.

That this will actually kill off the daytimer move for longer operating hours would be too much to say. Hope does spring eternal. But there will be no further hope.

The clear channels are also having troubles, but from a different direction. Where the daytimers wanted action the FCC was unwilling to take, the clears want Congress to stop an FCC action.

They succeeded in having four bills introduced in Congress, one to order the FCC not to go through with duplication on the clear channels, and the other three to permit superpowers as well as keeping the channels clear.

This turned out not to be a show of strength, but of weakness. Only one of the bills bore the name of a member of either Commerce Committee, which has jurisdiction (Bennett—R., Mich., in the House). Two Senators joined in the introduction of one bill, two others expressed agreement with it, and one other expressed doubts about the FCC proposal, while admitting he was no expert on the complicated matter.

In other words, it was five Senators out of 100 at the best, and three Congressmen out of 437, with one Senate bill and three in the House. It looked very grim, indeed, for the clear channel stations. Especially since the FCC appears pretty well determined to go through with duplication.

It appears that both the FCC and the FTC plan to go forward with a build-up in their radio/tv monitoring activities.

*(Please turn to page 57)*

# FILM-SCOPE

31 JULY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

There's no sign of a summer dip at Ziv-UA lately from the way sales are proceeding on two new shows: **Ripcord** is up to a hundred markets and **King of Diamonds** reports 171.

**Ripcord** was bought by **Lincoln Income Life** (Fred R. Becker) on WHAS-TV, Louisville (alternating there with B&W); KWTW, Oklahoma City, and WKY-TV, Lexington, while **Savannah Sugar** (Wyatt) added WSB-TV, Atlanta; WITN, Greenville, and WSJS-TV, Greensboro.

**King of Diamonds** reports that **Jax, Fels, and Kroger**, have filled in many alternate weeks on their regional buys. In addition, seven more sponsors and ten new stations purchased the series.

**Jax** (DCS&S) added KGNC-TV, Amarillo, and WAFB-TV, Baton Rouge; **Fels** (Aitkin Kynett) added WXEX-TV, Richmond; WBRE-TV, Wilkes-Barre, and WNEM-TV, Saginaw, and **Kroger** (Campbell-Mithun) listed KSLA-TV, Shreveport; WJW-TV, Cleveland, and WFMJ-TV, Youngstown.

New sponsors are Acme Building on WTOK-TV, Meridian; R. I. Zeigler (Parker); G. D. Reddick on WFMY, Greensboro; DuKane Supply (Feldman and Kahn) on WIIC, Pittsburgh; Stag Beer on WTVP, Decatur; International Harvester on KFDC, Cheyenne, and Streitman Biscuit on WTVM-TV, Columbus.

(For details on station sales, see FILM WRAP-UP, p. 65.)

Some cartoon shows that can be shown either as segments or as complete half hours are bringing up a lot of sales impasses requiring great tact.

The question centers around how many runs the station will get.

When sold in an unlimited use library deal, this is no problem, but where an advertiser brings in the show as a sponsored half-hour, some stations are clamoring for gratis reruns as though they'd bought the segments themselves.

It's taking the utmost in diplomacy for the distributors involved to say no.

**Keep your eye on GAC, which is mobilizing for greater tv efforts.**

Don W. Sharpe has become president and senior executive officer of GAC-TV and Herman Rush is now senior v.p. in charge of tv sales, headquartering in New York.

A special sales unit, Fountainhead International, has been set up by Wolper-Sterling Productions to handle regional-syndicated specials, mostly in the hour-long category.

Inventory at first will comprise **Race for Space** and **Man in Space** (first used by Shulton and Tidewater Oil) plus **Biography of a Rookie** and **Rafer Johnson Story** (shown already by Schaefer beer in the East).

Incidentally, Wolper-Sterling's **Legend of Rudolph Valentino** is now taking the market-by-market route for **Peter Pan** and its **Hollywood: the Golden Years** special is going on NBC TV for P&G.



The first show that will be brought out by TEC (Television Enterprises Corporation) is Mahalia Jackson Sings.

There'll be 78 programs; TEC is headed up by Harold Goldman.

ABC Films' Consult Dr. Brothers is now up to 42 markets.

Latest seven sales are KPTV, Portland; KOB-TV, Albuquerque; WGAL-TV, Lancaster; KXLY-TV, Spokane; KTAR-TV, Phoenix; KMJ-TV, Fresno, and KGUN-TV, Tucson.

Filmways is building up for greater efforts in tv program production.

John N. Calley has joined the film producer as v.p. in charge of program development, a newly created post. Calley comes from Ted Bates, where he was tv programming v.p.

Besides domestic tv programs, Calley's role will embrace international production and also feature-length motion pictures.

Seven Arts has signed seven more stations for its Films of the '50's.

KING-TV, Seattle, took both Volume I and II of the Warner's group.

Other sales were: Volume I to KGAL-TV, Lancaster; KTBC-TV, Austin, and KRGV, Wescaco, and Volume II to KGW-TV, Portland; KREM-TV, Spokane, and KOGO-TV, San Diego (all three previously took Volume I).

Telestudios (now part of MGM) has set up what it calls the first location base for the taping of tv commercials.

Equipment is kept at New Hope, Pa., and one-camera shooting using "A-B composite" style editing keeps production costs down to package price of \$4,900 a day.

This gives 10 hours, seven of which are camera hours, and is good for an average of two 60-second commercials a day.

Advertiser's who've already tried it are Kellogg (Burnett), Whisk (BBDO) and Texaco (C&W); next is Gallo (Carlo Vinti).

---

## WASHINGTON WEEK

*(Continued from page 55)*

This is a point on which even many of the Congressmen and Senators who were most vocal in criticizing the industry are nevertheless quite touchy. Sen. Warren Magnuson (D., Wash.), chairman of the Senate Commerce Committee, it might be remembered, even attempted last year to stop the activity on the grounds of at least a near-approach to censorship.

The situation seems to be that Congressmen are unwilling to go on record as flatly forbidding the practice, even though they aren't happy about it. While trying to vote as little by way of funds as possible, they haven't cut off money for the purpose and have left the way open for shift of funds within the agencies. Both agencies are now firmly set on doing as much as they can.

Both agencies are also well along on their money requests for the next fiscal year, which doesn't begin until 1 July, 1962. And it is reliably reported that both are planning to ask Congress for more money for monitoring activities than is available this year, even with some juggling of funds.

The FCC last week dropped the other Florida revocation shoot: Involved was the 1956 grant of channel 7 to the Biscayne Television Corp. and one of the industry's outstanding citizens, Niles Trammel, as head of Biscayne.

Channel 7's new occupant in Miami is Sunbeam Television Corp., with a license limited to four months. Biscayne's given time to litigate the action, if it chooses.

# SPONSOR HEARS

31 JULY 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

One of the Colgate agencies is apparently bent on raiding P&G agencies for manpower that have worked on that account.

It's already nabbed two from DFS, which, incidentally, in turn nabbed a pair away from Compton, something it isn't supposed to do.

For years, there's been an unwritten rule that members of the P&G clan of agencies don't wean away people from one another.

The rumor, as reported in 24 July SPONSOR HEARS, about ABC TV having spinoff plans for its program operations was termed totally without foundation by the network's top management.

The quote: "Our present programing setup is doing fine. In fact, it must have the opposition worried for them to spread rumors about it. ABC is happy with its tv programing executive staff and is keeping it as it is."

Some of the major reps may be interested to know that there's grouching among their salesmen about the heightened practice of having to turn in voluminous sales reports.

Their complaint: this "report happy" trend takes up so much time that they can't make as many pitches in depth as they'd like.

Cracked one salesman: "We're now turning in reports on reports."

The rep's side: These detailed reports of calls and sales not consummated are handy things to have around to show stations of the efforts being made in their behalf.

One of the big tragedies of the tv business is when a top management man discovers his brilliance and drive has served its purpose and he is in the middle of an executive suite squeeze.

It's on the verge of happening again—the object of an unqualified success in several respects. His weaknesses: not developing executive strength in depth and not keeping overhead from running out of hand.

Tv reps are somewhat miffed at one of the tactics being used by Wermen & Schorr in requesting availabilities for the Bayuk spot campaign schedules for the fall.

The gripe: a W&S timebuyer's suggestion that the five plan rate be granted for three spots a week.

Bayuk has switched its strategy for 1961-62 away from network sports—its expenditure on that score in 1960 was \$5 million—to spot tv exclusively.

You'll find now some of the astutest students of tv, particularly on matters of coverage and beefing up sales support, at Campbell Soup these days.

And that goes for even the oldtimers, who by traditions have been enamoured with the four-color ads in the magazines and supps.

Their prime background may be merchandising, but they're right there on the ball when it comes to selecting markets and specific stations. They can talk as glibly about signal overlapping as the case sales of tomato vs. chicken soup.

With all this intensity about tv, Campbell has a penchant for getting upset whenever anything about its thinking or planning for the medium gets into print.





**NOT EVERY MAN'S A KING** in the up-and-coming KSLA-TV area . . . but most of the folks live like it. From their gleaming offices in sparkling new glass-and-steel skyscrapers to their smart air-conditioned suburban homes, *they live it up . . . and love it!* The big majority of them (check the figures) look to KSLA-TV for news they believe . . . programs they stay at home to watch. Ask our reps . . . Harrington, Righter and Parsons . . . about the *naturally rich* KSLA-TV market.



**KSLA-TV SHREVEPORT, LOUISIANA**

# SPONSOR WEEK WRAP-UP

**HAY THERE!** To emphasize its western days promotion campaign, KRAK, Sacramento, set up its broadcasting studio right in the middle of the bustling thoroughfare of the Town and Country Village Shopping Center. Here, announcer George Miller is shown holding the fort



## Advertisers

Heinz (Maxon) has renewed its daytime schedule on NBC TV.

The dimensions: four quarter-hours a week. Expenditure: around \$3 million.

### Campaigns:

J. B. Williams (Parkson) will run a \$5-million campaign for its recently acquired **Universal product lines**. The schedule so far includes a total of eight tv shows each week.

**Bayuk Cigars** (Wermen & Schorr) will use radio and tv spots in a summer-fall campaign being launched mid-July for Phillies. It will go into over 200 markets.

**White Rose Tea** (Al Paul Lefton) will expand a summer radio and tv campaign with spots of one-minute and 10-second I.D.'s.

**Willys** will introduce a new Jeep model with a series of 13 home movie type commercials starring Jack Paar and Hugh Downs. The new model



**FARMS AROUND THE WORLD.** When WLW, Cincinnati, saluted the International Farm Youth Exchange, 1 July, everyone came in costumes of their nation or where they visited. L to r, Nil Kantha Hadikari, Nepal; Allen Damschroder, Germany; Finola Keating, S. Ireland; Annie Mayes, N. Ireland; P. Mendel, Indianapolis (Nicaragua); A. Lemar, Moscow, O. (Philippines); B. Twaragowski, Cincinnati (Burma); F. Kapp, O. and D. De Weese, Piqua, O. (Pakistan)

**A REASON TO SMILE.** Ol' Deputy Dawg's just cinched a renewal with L. Hall, vp. in charge of mktg and adv., L. W. Lay & Co., Atlanta. The CBS Films Inc. series is on for 2nd year in 46 SE markets





will be featured on the NBC TV Paar show.

**Continental Wax** is running a million dollar campaign for Cool Magic with 100 spot-a-week pushes.

**Chum King** is entering a market-by-market saturation program of broadcast advertising. The current phase extends coverage to 33 markets with 40 to 75 spots per week.

**General Mills (BBDO)** will introduce a new Wild Blueberry pancake mix on the West coast this month with radio and tv commercials.

**Julian Freirich Company** (Ben Bliss) is running an I.D. spot campaign for its Ready-Cooked tongue, via WNBC-TV, New York.

**New quarters:** The advertising department of **Interstate Bakeries** will be transferred to the general offices of the company in Kansas City on 1 September. The new address will be: 12 East Armour Blvd.

**PEOPLE ON THE MOVE:** Ruth

**Carlson** to assistant advertising manager, Reddi-Wip . . . **Adolph J. Toigo**, president of L&N, and **Alfred J. Seaman**, president of SSC&B, were appointed vice chairmen for the committees of the board for the 4As . . . **S. Warner Pach**, president of the Paper Mate Companies, was made a v.p. of the Gillette Company . . . **Cecil E. Summers** to sales manager, R. J. Reynolds.

## Agencies

A survey of 72 network affiliates by Gumbinner brought some news as to their stationbreak policy.

Here's some of the facts revealed:

- None of the stations plans a decrease in rates to adjust for dilution of the effectiveness of the commercials.

- All stations except one stated that a 30-second chain break will not preempt a 20-second spot. Six stations will preempt 10-second an-

nouncements for 20-second spots.

- In the 40-second break period, 32 stations replied that they would permit only two commercials—either two 20's, or a 20, a 10, and the remaining 10 seconds for a time weather/news capsule, a public service announcement or station promotion. Twenty stations said they would use a combination of a 30 and a 10. The few who said they would accept a 40 said the cost would be double the 20 rate.

The majority of accounts at **Cohen & Aleshire** and nineteen of its personnel will join **Donahue & Coe** on 1 August.

Some of the personnel involved are: **Harry B. Cohen, Sr.**, chairman of the board at C&A; **Ed Aleshire**, **Frank Brady**, and **Harry B. Cohen, Jr.**

A few of the accounts moving over are: **Grove laboratories** for 4-way Cold Tablets and Fitch hair tonic and shampoo; **Amstel beer**; **Kiwi shoe**

**CHERRY FESTIVAL QUEEN** for the Michigan National Cherry Festival, **LuEllen Benson** and **Les Biederman**, pres. of the Paul Bunyan network, **WPBN-TV**, Traverse City, and **WTOM-TV**, Cheyboygan, Mich. were greeted on arrival at the New York airport by Jackie da Costa of **Ted Bates** and **Elisabeth Beckjorden**, head of the station rep firm of the same name. Miss Beckjorden is the rep for the network



**GOOD LOOKER.** To help with its "Good Looking" promotion scheme, **WSJS-TV**, Winston Salem, has been using the beauty queens from surrounding schools, **Miss N. C.**, and **Miss Winston Salem**



**WINNERS** of eighth annual public service awards given by **WWLP-TV**, Springfield, Mass., (l to r) **M. J. Ryan, Jr.**, D.A. of Hampden & Berkshire, Col. **W. C. Lewis**, USAF, **Chicopee Mayor E. Lysek**, **W. M. Conner**, mgr., **Bradley Field, Conn.**, **C. H. Cluley**, budget dir., **L. Lewis**, v.p. **Joint Civic Agencies**, **J. M. Turnbull**, dir. **Ind. sales and are dev.**, **WWLP-TV** pres. **W. P. Putnam**, c., v.p. **J. H. Gerguson**, r



**FOR SECOND** consecutive year **WHIC-TV**, Pittsburgh, won the award for tv public service to **A.F. Maj. D. J. Miller**, comm., recruiting detachment, gave it to **R. A. Mortenson**, exec. v. p., **Channel 11**



polish; Dormin; Acno-Tabs; and Lydia E. Pinkham Medicine Co.

Don W. Sharpe has become senior executive officer and president of GAC-TV, and Herman Rush senior v.p. in charge of television sales, with headquarters in New York.

GAC, a wholly owned subsidiary of the Baldwin-Montrose Chemical Co., recently made a deal to represent the Desilu tv properties.

**Mergers:** Carl Lawson Advertising, Kansas City, will merge with the Biddle Company Kansas City office as of 1 August . . . Winius-Brandon, St. Louis, joined with Selders-Jones-Covington Advertising with headquarters in St. Louis, effective 1 July.

**Agency appointments:** Taft Broadcasting to Farson, Nuff & Northlich, Cincinnati . . . Univis to Hume, Smith, Mickelberry, Miami . . . Cadbury-Fry, Ltd., New York, to Guild, Bascom & Bonfigli . . . The Arthur Murray School of Dancing to Lambert & Feasley . . . Senior's

restaurant, New York, to Miller . . . E. F. MacDonald Stamp Company, Dayton, to D'Arcy, New York.

**Account resignation:** Fawcett Publications will terminate its relationship with C. J. LaRoche 15 October.

**PEOPLE ON THE MOVE:** Lawrence S. Reynolds, Frank P. McDonald and Peter T. McLean to broadcast buyers, DCS&S . . . Charles H. Newbrand elected treasurer, FC&B . . . John L. Grayhurst to account executive, Lambert & Feasley from the same position at Donahue & Coe . . . Anson C. Lowitz to v.p. and group manager for the Lehn & Fink account at F&S&R . . . Marshall H. Ward, Jr., to account executive for Lysol at GMM&B from product at Colgate-Palmolive . . . Alice Moseley to v.p. and associate creative director, Mc-E. from copy supervisor, same agency . . . Martin Smith to director of radio-tv department, Anderson-McConnell Advertising, Hollywood, from Gardner, St. Louis . . . William Ohle to account executive at Leo Burnett from NL&B . . . Austin H. Gedney, Jr. to account supervisor, Lamhart & Feasley, from account executive, same agency.

**Named v.ps.:** Frederic Lyman Horton has been named v.p. at Norman, Craig & Kummel . . . Robert Goldsmith and Gail Raphael to v.ps. in charge of copy at Gumbinner.

## Stations on the Move

**TOTAL STATIONS ON THE AIR**  
(as of 1 July)

AM: 3,602

FM: 889

TV: 543

**BOUGHT/SOLD/APPROVED**

**Sold:** KTUL, Tulsa, Oklahoma, to Raymond Ruff and Charles A. Sammons from the John T. Griffin group. Price: \$450,000. Brokered by Hamilton-Landis, Washington, D. C. . . . WBNY, Buffalo, N. Y., to the McLendon Corporation of Dallas from R. Peter Straus. The price: \$650,000 . . . KLEO, Wichita, Kansas, and KQEO, Albuquerque, N. M., in separate transactions to Swamco Broadcasting from Dandy Broadcasting. The prices: for KLEO, \$365,-

000; for KQEO, \$333,000. Brokered by Blackburn & Company, Washington, D. C. . . . WEOA, Evansville, Ind., to J. B. Fuqua, of Augusta, Ga.

## Associations

In an address to the radio industry, Dale Moore threw out the challenge to stop being second class in the advertising community and find out how to motivate radio buys.

Moore, president and general manager of Western Broadcasting, said this while speaking to the 1961 convention of the Idaho Broadcasters Association and added that radio stations are mistaken if they think they don't have to fight their own battle.

The NAB announced that it is reducing its eight fall conference from two-day to one-day affair.

This action was taken for two reasons: First, this would make it possible for a larger number of busi-ness broadcasters to attend. Secondly, it was felt that a better job could be done if the work was more concentrated.

RTES legislative committee appoints Sam J. Slate, v.p. and general manager WCBS radio, as chairman.

The purpose of this committee is to keep membership informed of legislation which might affect broadcasting or advertising at all levels.

**Thisa 'n' data:** The Georgia Association of Broadcasters has criticized NAB president LeRoy Collins for his plan to terminate the annual Voice of Democracy contest and the GAB has made plans to conduct its own state-wide "Voice" contest.

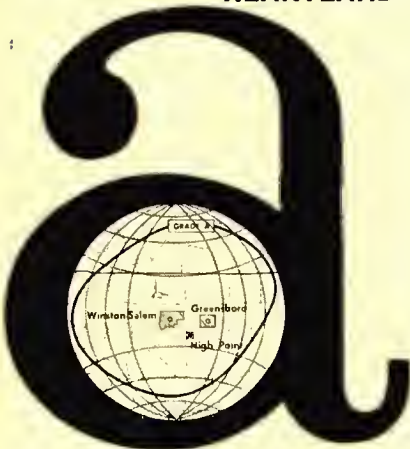
## Tv Stations

**Ideas at work:**

• WVL-TV, New Orleans, has Ann Elliot putting her daily half hour show under water for two weeks. She's giving her fans lessons in Scuba diving, in an especially designed tank.

• KUTV, Salt Lake City, previewed their fall programing at their annual Advertiser's Party. In one of the studios, converted to look like a ball park, the fall line-up was pre-

## BILLION DOLLAR HEARTLAND



## North Carolina's Grade A World

Only one station provides Grade A Coverage of this 33 county audience—the big heartland of the state's rich industrialized Piedmont market.

**WSJS**  
**TELEVISION**

WINSTON-SALEM/GREENSBORO/HIGH POINT



CHANNEL 12

Represented by  
Peters, Griffin,  
Woodward, Inc.



ated while a mobile unit served  
pod.

**Wrong letter:** In the 24 July  
WRAP-UP there was a picture show-  
ing the new and old owners of a  
Moines station. The call letters  
should have been KIOA, and not  
KDA.

**PEOPLE ON THE MOVE:** Ralph  
Daniels, Jr., to assistant general  
manager, KNXT, L.A., and the  
CBS TV Pacific Network . . . James  
Prater to director of promotion  
and publicity for the Gray Network  
. . . Peter A. Whipple to business  
manager, WNEW-TV, New York . . .  
Daniel B. Burke to general man-  
ager, W-TEN TV, Albany . . .  
Charles G. Pogan to program di-  
rector for all Capital Cities Tv sta-  
tions and William J. Lewis to di-  
rector of sales for the same group . . .  
John P. O'Neil to sales promotion  
department of WNAC-TV and  
WNAC, Boston . . . George H.  
Bogers, Jr., to national sales man-  
ager, and Donald E. Hardin to na-  
tional sales service manager, both at  
WKRC-TV, Cincinnati.

**Kudos:** WILX-TV, Jackson, Mich.,  
was the recipient of a special plaque  
in recognition of its outstanding serv-  
ice to the United States Air Force  
. . . WSB-TV, Atlanta, Ga., recipient  
of a certificate of appreciation from  
Atlanta Jaycees and the U.S. Jaycees  
for its efforts to promote National  
Welfare . . . Ed Gegenschaltz, v.p.,  
of his firm, First Federal Savings  
and Loan Assoc., Miami, were hon-  
ored by Florida Broadcasters for a  
personal contribution to broadcast  
advertising in South Florida.

**Offbeat sales:** WTVN-TV, Colum-  
bus, Ohio, has sold half hour bowling  
shows to the Kroger Company. They  
are scheduled five days a week.

**Social note:** Norfolk-Tidewater  
radio stations presented a film on the  
growth of their area to guests repre-  
senting 18 top New York ad agencies.

## Radio Stations

A happened to CBS in connec-  
tion with its Orson Wells-Attack  
from Mars broadcast back in the  
1930's, K-BLU, Yuma, learned

that listeners can take a program  
very literally.

Without any prior warning Roar-  
ing Twenties music was aired in place  
of the usual top forty format and  
newscasts about a fatal shooting that  
took place on 17 July 1929 were  
recreated.

Both the Sheriff's office and the  
station's switchboard were flooded  
with calls, with the inquirers under  
the impression that events had just  
happened.

**NAB** published a 40-page book-  
let, this week, compiled of data  
on the status of radio.

The reference-book, called "Radio  
Facts Pocket-Piece," reviews the sta-  
tistics of radio's growth as an infor-  
mation, entertainment, and advertis-  
ing medium.

### Ideas at work:

WONE, Dayton, Ohio, placed sev-  
eral "Mystery Radios" in business  
places around the Dayton area and  
listeners were asked to inquire  
wherever they saw a radio, if it was  
a WONE Mystery Radio. The first  
person to ask that question won the  
radio—if the answer was yes.

WERE, Cleveland, developed an  
automatic telephone sales service in  
conjunction with Ohio Bell Telephone  
and the Higbee Company. The serv-  
ice offers 24-hour merchandising and  
sales of a retail store to anyone dial-  
ing a certain number via tape and  
taped answering service. Higbee is  
selling a record album 24-hours a  
day, seven days a week.

**PEOPLE ON THE MOVE:** Rob-  
ert M. (Bob) Storer, youngest of  
four sons of George B. Storer, will  
join the sales staff of KGBS. (Storer  
Radio), L.A. . . . Charles King to  
v.p. in charge of sales, WNTA-Radio,  
Newark, N. J., from director of sales  
for NTA Film . . . James McDon-  
ough to the sales staff of WQAM.  
Miami . . . John R. Fischer, Jr.,  
to account executive, WGKA (AM-  
FM), Atlanta, Ga. . . . Gene S. Ball  
to promotion manager, KLZ, Denver  
. . . Martin Ross to station man-  
ager, WPTR, Albany, N. Y., and  
Anthony Rocco to general sales  
manager, same station.

**Happy anniversary:** KGBS, L.A.,  
celebrated its first on 28 June. The

station, formerly known as KPOP, is  
in the Storer group.

**Kudos:** K-BOX, Balaban station in  
Dallas, was given the quarterly award  
for the "best radio news coverage in  
the greater Dallas-Fort Worth area"  
by The Press Club of Dallas Founda-  
tion.

**Offbeat sales:** WXYZ, Detroit, has  
created a new feature *Teen Bulle-  
tin Board*, sponsored by Coca-Cola,  
which concentrates on news of inter-  
est to the area's young people with  
emphasis on recreational activities as  
well as news of recommended shows  
and cultural exhibits.

**Happy birthday:** WRC radio will  
celebrate its 38 years of broadcasting  
1 August. To mark the occasion the  
station will feature special music and  
programming.

## Fm

**Here's a case of the shoe being  
on the other foot:** For years,  
newspaper and magazine pub-  
lishers have been getting into  
broadcasting as a sideline.

But WFMT, Chicago's fm outlet, is  
branching out into publishing on a  
large scale. WFMT, already publish-  
ers of a 25,000 paid circulation pro-  
gram and fine arts guide, is launch-  
ing WFMT PERSPECTIVE, in Octo-  
ber.

The station expects this magazine  
not only to increase enthusiasm of  
present listener-subscribers, but at-  
tract new readers. But chiefly, the  
size, 8½ x 11", will be a more at-  
tractive advertising medium. PER-  
SPECTIVE, aimed at a long-hair au-  
dience, will exceed 50,000 in its first  
print run.

The NAB surveyed fm radio  
members and found that a total  
of 79 stations will be airing  
stereophonic fm programs by the  
end of this year and 178 by the  
end of 1962.

64% of the 600 fm stations mem-  
bers queried gave the following re-  
sults: 185 stations said they plan to  
begin stereo broadcasting; 140 re-  
ported they have no such plans; 32  
stations had made no decision; 24  
use fm/am stereo with no indication  
of fm-only planned.

## Networks

AB-PT announced the election of two officers, Martin Brown and Michael P. Boland, both at ABC.

Martin Brown has been made v.p. and treasurer while Michael P. Boland was voted a v.p. in charge of financial controls.

**PEOPLE ON THE MOVE:** Tom Chauncey, KOOL-TV, Phoenix, Ariz., and Tom Baker, WLAC-TV, Nashville, have been elected chairman

and secretary, respectively, of the CBS Television Network Affiliates Advisory Board . . . Wilbur M. Fromm to director, new business and promotion, NBC Spot Sales and Alfred Ordovery to manager, research, NBC Spot Sales . . . Peter M. Affe to station manager, WNBC-TV, New York, from manager of day time program operations, NBC TV.

**New affiliate:** KODA, new radio station in Houston, Tex., signed as an affiliate of ABC . . . WGTC,

Greenville, N. C., has signed an affiliation with CBS Radio . . . KLIW San Jose, Cal., and WRVM, Rochester, N. Y., go to MBS.

**This 'n' data:** Third quarter sales figures released by ABC Radio point to a possible increase of one-third over the same period last year.

## Representatives

Avery-Knodel has leased telephone lines in order to give its salesmen direct dialing to represented stations.

The new service, referred to as Wide Area Telephone Service, will give agency buyers up-to-the-minute availabilities and quick confirmation of schedules.

**Bernard P. Pearse** has announced the formation of his own radio firm, Pearse Sales, effective 1 August.

The new firm, located in Detroit will represent the full list of Wee radio and television properties and selected stations not in conflict with Wee.

Pearse has been manager of Wee's Detroit office for the past 1 years.

**Robert E. Eastman Co.'s** board of directors just held an officers election.

Those elected or continuing in office are: Robert E. Eastman, president; Richard C. Arbuckle, executive v.p.; Joseph P. Cuff, national sales manager; George G. Dubinets, v.p.; Francis L. Boyle, secretary; Jacob C. Heilpern, treasurer.

**Rep appointments:** WMOU (AM FM), Berlin, N. H., to Foster and Creed, Boston, for New England . . . KSBK, Okinawa, has re-appointed Pan American Broadcasting . . . WPTR, Albany, N. Y., to Daren F. McGavren . . . WWSR, St. Albans, Vt., and WSNO, Barre, Vt., to Breen & Ward, New York . . . WHNB-TV, Hartford, Conn., to Kettell-Carter for New England.

**PEOPLE ON THE MOVE:** Wilbur M. Fromm to director, new business and promotion, NBC Spot Sales and Alfred Ordovery to research manager, same firm . . . Wil

"...so I used  
**KAKC** as  
our basic  
Tulsa Station  
and sales  
began to  
climb  
almost  
overnight."

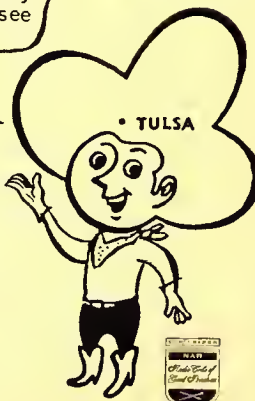


And it's no wonder. Survey after survey (including Hooper and Pulse) prove KAKC First in Tulsa by more than twice the audience of any other Tulsa station and it's been that way for over four years. And, when you consider that Tulsa is the "Oil Capitol of the World" and bank deposits are higher than ever before, it means there is plenty of money in Tulsa to buy your products. So, when it comes to radio in Tulsa you just can't overlook KAKC.

Howdy, I'm K. A. Casey . . . here to offer you the best all 'round radio "buy" in Tulsa. Why not call your Adam Young representative and see for yourself.



**FIRST IN TULSA**  
*the new* **KAKC** Dial 970  
**A Public Radio Corp. STATION**  
KIOA DES MOINES    KBEA/KBEY-FM KANSAS CITY    KAKC TULSA





**Jim J. Hendricks** to manager, ABC TV National Station Sales, Detroit office . . . **Ralph H. Daniels, Jr.**, to assistant general sales manager, KNXT, L.A., from CBS Television Stations National Sales and **Richard Beesemeyer** from the same position at KNXT to manager, ABC Television Spot Sales, L.A. . . . **Charles J. Windhorst** to New York sales staffer at Katz from account executive at Compton . . . **Wendell Brimelee** to sales manager, Detroit office of Broadcast Time Sales . . . **John P. Duffy** and **Joseph V. Devlin** to New York radio sales staffers at Petry . . . **Frank G. Boehm**, production manager for the past five years at Adam Young, is resigning as of 31 July.

**New office:** Forjoe and Company has opened a new Kansas City sales office at 208 Nichols Road.

## Film

**Allied Artists is gearing up for heavier tv efforts.**

**Edward Morey** has been made president of AATV, an Allied Artists subsidiary that used to be called Interstate Tv.

Another AATV election is that of **Robert B. Morin**. He has been made v.p. and general sales manager, and details on AATV expansion will be coming from him shortly.

**ABC Films continues to show annual growth with the company's domestic syndicated sales for the first half of 1961 already at 25% of all of 1960.**

The first two quarters of 1961 against a similar period of a year ago showed a gain of 269.2%.

**PEOPLE ON THE MOVE:** **Paul Alexander** to v.p. and director of sales, PGL Productions, from national sales director at Animation Center . . . **Harvey Bernhard** to business administrator, Wolper Productions . . . **Edward Morey** to president of Allied Artists Television Corp., from v.p. and director of Allied Artists Pictures . . . **Jack Rhodes** to central division sales manager for ITC, from district sales manager for the central division, ITC . . . **Al Lanken**, southern representative for Official Films, was on the Eastern Airlines

plane that was hijacked by a Castro gunman last week.

**New markets:** ZIV-TV's **Ripcord** added these markets: WKY-TV, Lexington; WSYR, Syracuse; WKJG, Fort Wayne . . . added to the list for **King of Diamonds** were: KGO, San Francisco; WSAR, Providence; WMCT, Memphis; WINK, Ft. Myers, Fla.; KHSL, Chico-Redding, Cal.; KOLO, Reno; KOIN, Lincoln, Neb.; WEHT, Evansville, Neb.; WTVH, Peoria; and WSFA, Montgomery, Ala.

## Public Service

**WSYR-TV, Syracuse, N. Y., is programming a daily Tv Summer School as an on-the-air classroom, complete with students and blackboard.**

The six-week course, featuring the Madison Project for teaching mathematics, is seen Monday through Friday at 9:30 a.m., concluding 1 September.

This is the first of its kind in the history of Central New York.

**WSAZ-TV, Huntington, W. Va., has a program for the physically handicapped devoted to helping them find employment.**

The weekly includes guests who are handicapped persons and their vocational rehabilitation counselors.

This is a different turn to the idea usually used for such programs, and it is hoped that other stations will take an interest in doing the same.

**Public service in action:** KOIL and KICM-FM, Omaha, Neb., are giving a boost to Omaha's Recreation Department by devoting five sports-

casts a day to news of parks and recreation in the area . . . **WVOX, New Rochelle, N. Y.,** gave time to Dr. Herbert C. Clish, superintendent of New Rochelle schools, in order that he might speak about the positive aspects of the school programs. The schools there have been under attack of late for a color-white problem . . . **The Advertising Council** has dispatched a special kit to a list of radio/tv directors of farm-audience programs to aid the stations in their search for men with farm skills, needed urgently by the Peace Corps.

**PEOPLE ON THE MOVE:** **William H. Coney** has been appointed director of public affairs for KHVII and KHVII-TV, Honolulu, in order that the station can answer the needs of that community in depth.

## Trade Dates

**Northwestern University in Chicago will run a National Symposium on Freedom and Responsibility in Broadcasting 3-4 August.**

The two-day event—bringing together 20 leading figures in government, communications, and law—is sponsored by the Northwestern School of Law.

Speakers will include **Newton Minow**, **LeRoy Collins**, **John W. Guider**, president of WMTW (AM-FM-TV), Poland Springs, Maine, and **Clair R. McCollough**, board chairman of the NAB and general manager of the Steinman stations in Lancaster, Pa.

**Other trade dates:** 6-8 August, **Georgia Association of Broadcasters** for its annual convention at St. Simon's Island, Ga.

**Q.**

How can I be sure my TV prints are of proper television quality?

**A.**

Let **BONDED** procure the prints and check the quality before shipping the spots to the stations.

**BONDED  
TV FILM  
SERVICE**

NEW YORK  
CHICAGO  
LOS ANGELES  
TORONTO



A Division of  
NOVO INDUSTRIAL CORP.

# A BROADCASTER'S CREED FOR AMERICAN BUSINESS



*Frank P. Fogarty's seven-point creed was delivered to the Henry Monsky Lodge of the B'uai B'rith, Omaha, on his acceptance of an Americanism Citation Award from that organization. Only a small group heard the speech, but it aroused tremendous interest among businessmen with the result that Meredith Broadcasting Company, of which Mr. Fogarty is executive vice president, was deluged for copies locally. Copies of the full speech can be obtained by writing Meredith WOW, Inc., Omaha, of which Mr. Fogarty is vice president and general manager. He is also Chairman of the Board of Radio Advertising Bureau.*

**1.** We believe that business should earn a profit, and that it should wear its profits proudly. Too long have we permitted short-sighted critics to point the finger of shame at profits, as something to be schemed, bargained and taxed out of existence.

---

**2.** We believe that business should be more eloquent and evangelistic in explaining and defending the profit system, otherwise known as free enterprise. We have failed to convince the people that out of profits must come the money to make jobs, to promote philanthropy, to support the government, and to finance the growth of the country. We have erected what we fondly hope are adequate defenses for the physical targets of the Communists, but we have failed to provide for the defense of their ultimate targets, our profit system, our democracy and our faith in God.

**3.** We believe that a business should be deeply integrated into the community it serves, so that it will know the needs, desires and problems of that community.

---

**4.** We believe that a business should accept its full share of responsibility for the things that make a community a better place in which to work and live. Concretely, this means that a business should interest itself in schools, churches, hospitals, parks, museums, settlement houses, health and welfare organizations, old people's homes, and nurseries, among other institutions. . . .

---

We believe that a business should be a good citizen in the formal or political sense of the word. It should of course pay its just share of taxes fully and promptly. Over and above that, it should take an interest



5.

in government and encourage its employees, customers and associates to do so. Business should support city planning and foster soundly conceived public works, looking upon them, not as a burden, but as an investment.

---

6.

We believe that business should sweep broad horizons in its thinking, that business should be accurately informed about and emotionally involved in the problems that confront the United States, both in so-called normal times, such as you and I have seldom experienced in our lives, and also in these days of cold war and hot peace. We believe business should contribute to the nation its full share of thinking and leadership. We think business should speak out more frequently, more clearly, more bravely.

---

7.

We believe that a business should contribute to the economic health of its community. It should work vigorously for a political climate in which business can prosper, thereby broadening the base for taxation, creating jobs and developing opportunity for the young. Business should lay out the welcome mat for other businesses, even though of the same type.

---

## **SPONSOR**

shortest distance

between buyer and seller

*this  
practical  
factbook  
takes the  
work out  
of tv  
fact-finding*

## TV BASICS

*a terrific ad-buy*

**OUT 28 AUGUST**

## Tv and radio NEWSMAKERS



**Allen S. Klein** will head up the expanded Pacific coast operation of Pulse. The expansion will include full-scale research with its own production facilities. Klein has been national sales director for the 20 year-old audience and research firm since 1958. He has been, in this capacity, coordinator of activities between New York and Los Angeles since Pulse opened the office. His work at Pulse has included, prior to his most recent assignment, client relations, market research, and production.

**Alan Henry** has been made general manager of KWK, St. Louis. He had been general manager of WCKR, Miami, where, under his tutelage, the station emerged as one of the top news stations of the south, earning three news awards. Henry's other radio experience include KXEL, Waterloo, Iowa, as v.p. and general manager; WNHC, New Haven, Conn., as general manager.

His advent into the St. Louis scene has created great interest in the area. He is married, father of two children, and is 31 years old.



**Ruth Supiro** has been named to head television research for Blair Television Associates. She joined Blair in 1958 as research assistant. Previously she had been on the media research staff of N. W. Ayer. In her new post she will continue to report to W. Ward Dorrell, v.p. and director of all broadcast research. Miss Supiro specialized in social studies and economics at

New York University and graduated with an M.A. degree, after which she did statistical analysis for several congressional committees.

**Charles King**, has been appointed v.p. in charge of sales for WNTA (AM-FM), Newark, N. J. He is a former director of sales for the NTA Film Network. Prior to his new post at WNTA, he was general manager of Arrow Productions, a division of Independent Television. King was president of Charles King Productions, his own firm, producing such shows as *Newsweek*, *Periscope* and *Second Honeymoon*. He is also a former director of program sales for MBS and was with the Gardner Agency





## The seller's viewpoint

*he "personal sell" in the rep field, its ingredients and importance, gets a thorough going-over by this week's seller, Jack Thompson, v.p. of the newly-formed Advertising Time Sales. He asserts that the personal sell, which is the area which never will be replaced by automation, calls for a thorough knowledge of every facet of a station's operation. This is best accomplished by salesmen with "limited lists of carefully selected stations and markets," according to Thompson. He emphasizes the need to start selling long before the call for availabilities. "Sell your stations as if you yourself owned them," recommends Thompson.*



### There is no substitute for the "personal sell"

**A**utomation appears to be the key-word in today's industrial and business world. Machines replace the man. However, there is one indisputable factor in our particular business that cannot be, although it sometimes is, overlooked. The technique of the "Personal Sell" will never be replaced by data processing. Personalized selling must be an established habit in the station representation field.

There is much more to a sale than just numbers. The representative salesman must know his product. He must know the many facets that make up his station. He must be thoroughly familiar with every phase of the operation he is selling. Whether he is selling Cleveland or Elephant's Breath, Wyoming (thanks, Joe), there are always new and pertinent facts that can aid his sale.

Timebuyers work with hundreds of markets. A good representative must see to it that he educates his buyers and account people on his markets and stations as completely as possible. The salesman who has a long list of stations to sell is at a disadvantage in this respect. Limited lists of carefully selected stations and markets afford opportunity for repeated calls to "hammer home" the important facts and plus factors again and again. The salesman selling such a selected, limited list has the time to become familiar with his stations; he can get to know them from power to control board, from sales manager to air personality.

Personalized contacts should be maintained at all levels from the estimator and agency secretary to the account executives and clients. Knowing the people you are dealing with plus knowing your own properties are the two most important assets for a representative salesman.

The call for avails is not the sole time for selling. The salesman should utilize his time during the so-called quiet periods (infrequent in our business) to fill in his agency contacts with the latest facts and figures on his markets, his stations, and the special facilities available at his company to give added service to the agencies. The salesman always has something to sell. A good thing to remember is that there is no room for complacency in this business. The "Fat Cat" poses an easy target! There is no time when the representative or station, for that matter, can sit back and expect the money to roll in.

Another vital consideration is that no request for availabilities is too small to be serviced. No request for information on your station or market is too "far out" to be answered. The representative firm has been hired by the station to do the best job possible for him. It is always a good idea to sell your stations as if you, yourself, owned them.

When the call for availabilities comes in, the salesman must be brief, concise and complete. A good deal of his selling should have already been done. If he has waited for the availability call, he's too late.

# SPONSOR SPEAKS

## Wanted: more "excitement"

In recent conversations with advertisers and agency men we keep hearing more and more about the need for greater "excitement" in radio and tv.

The word, as these men are using it, does not mean more action, more adventure, or more violence.

By "excitement" they mean exciting new program concepts, imaginative new radio/tv treatments which can generate enthusiasm and cause talk.

And they are very, very serious in insisting that, to hold and build present advertising volume both branches of the air must come up with many more projects which have this "excitement" factor.

Far more, they say, than networks and stations seem to be producing for the '61-'62 season.

In SPONSOR's opinion these are significant, even disturbing comments. And we don't believe that the industry can afford to ignore them.

Those who think of advertisers and agencies as mainly concerned with ratings, costs per thousand, and sales figures may be surprised by this pre-occupation with "excitement."

But anyone who has followed the history of expenditures over the years knows that advertiser enthusiasm for a particular medium is a potent factor in its success.

And no amount of statistics on cost, circulation, CPMs, reach, ratings or efficiency can compensate for lost enthusiasm.

Reading the signs of the times, SPONSOR believes that a greatly increased emphasis on programing by radio and tv broadcasters is an immediate and economic necessity.

Recent developments in Washington, and elsewhere have focussed the attention of the industry on programing improvements for social, legal, or public service reasons.

But over and beyond the admonitions of Chairman Minow, or the complaints of critics and pressure groups—and actually far more important—is a hard-headed dollars and cents reason for greater attention to programs.

The men who pay the media's bills want more excitement on the air. We urge all networks and stations in both tv and radio to protect their business by bettering their shows. ■

## 10-SECOND SPOTS

**Ulterior motive:** John Stewart, a personality at KDKA, Pittsburgh, recently was in a hospital for surgery and received a lavish amount of attention. All day long, there would be a steady flow of visits from doctors, nurses, orderlies, and other staff members. He was rather flattered by it all until he overheard one of the regular callers saying to a new-comer "*you see, it is the coolest room in the hospital!*"

**Triple threat:** A magazine ad was the subject of an elaborate spoof by Jack Sterling (WCBS, New York a.m. personality). First he described the ad, which finds Charlie Conerly quarterback of the New York Giants saying that he has definite opinions about deoderants, and if there's one thing he cannot abide, it's a deoderant that quits on you. From there, Sterling set an imaginary scene in which Conerly fades back to pass and is thrown for a 15-yard loss. The player's locker room explanation: "Sorry, coach, but just as I was ready to throw the pass my deoderant quit on me."

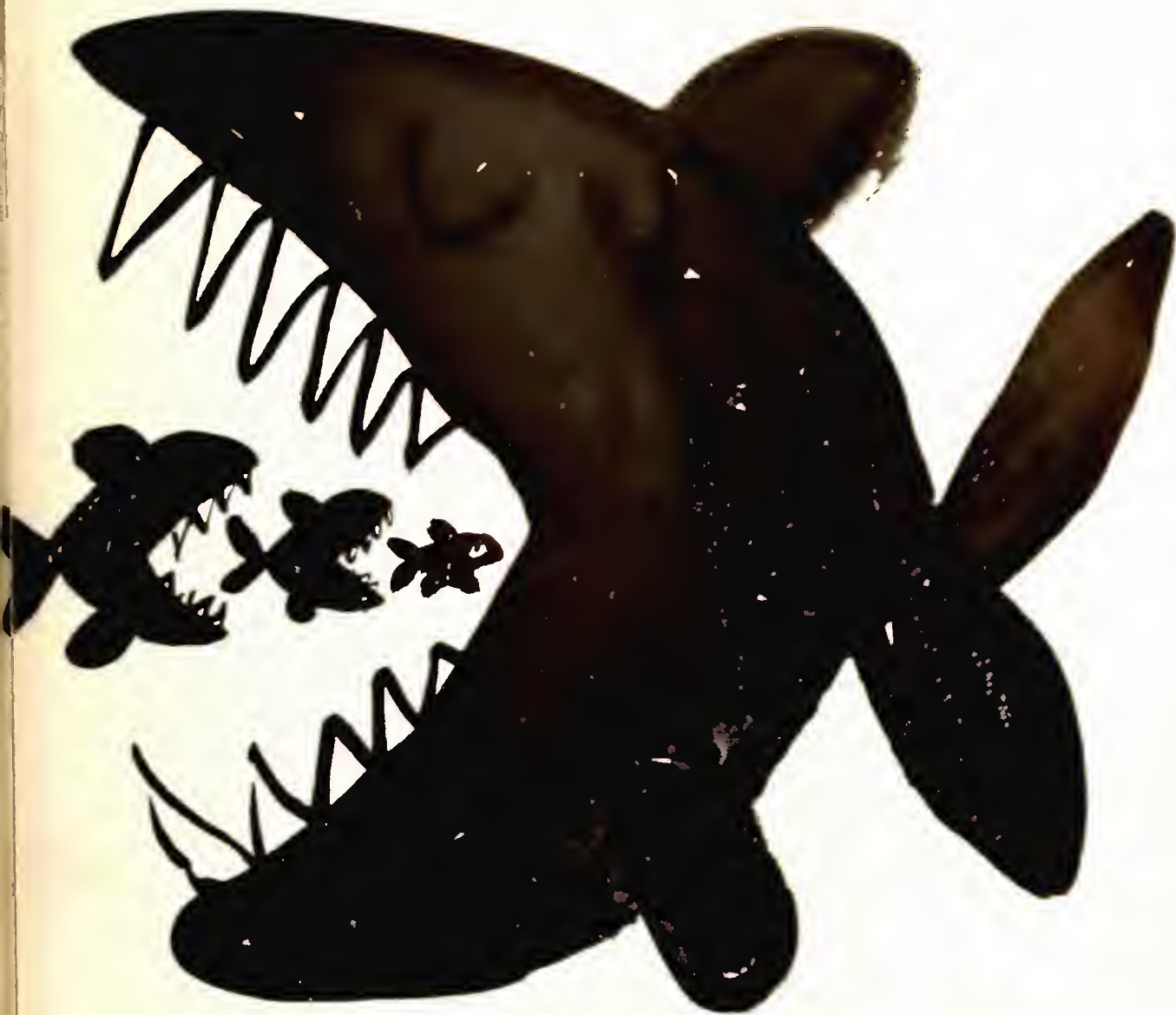
**"I got the horse right here":** Lee Murphy, WBIC, Islip, N.Y., received this telephone query from a listener: "Do you have a tip for today?"

He was taken aback until the listener reminded him that on the day before he had finished a commercial with the ad-lib, "... and here's another tip—Number 5 in the Sixth at Aqueduct." The caller said he had heard the tout on his way to the track the previous day, took it seriously, and acted accordingly. The horse, "Helio Deb," paid \$18.50.

**Good neighbor policy:** When members of the ABC News team were stoned by pro-Castro demonstrators in Quito, Ecuador (during Adlai Stevenson's recent visit), one of the cameramen was heard to sigh proudly, "*Gosh, kind of makes you feel like a world leader!*"

**Accuracy! Accuracy!:** Journalist-turned-tv-personality Ed Sullivan treated his multi-million viewing audience to the charms and talents of top comedienne Phyllis Diller recently. After the lady's second bow, Mr. Sullivan reminded that audience that "That was Phyllis Diller—uh Dillis."





## Surprising how trends can be stopped

Maybe they're right. Maybe there is nothing harder to stop than a trend. Maybe. But we stopped one... cold!

In Minneapolis-St. Paul, the TV viewing trend was our own. All three network affiliates (called X, Y & Z) stayed to fewer people in June than in May. A lot fewer. Not so at WTCN, the Channel 11 independent.

Audience was up. 20% more viewers over-all, a whopping 37% more viewers in the big-time slot from 6 P.M.-10 P.M. Slice it any way you want. Hours per day, days per week... WTCN spells UP.

What did it? Such trend-stoppers as Killebrew and company—the Minnesota Twins—first with the fans,

if not first in the league. News-on-the-hour (On TV? Sure!) First-rate, first-run feature films in prime time. Great kiddie shows. The best in syndicated programs. Community identification and endeavor.

And we've just begun to fight. From now on, things get bigger and better. If the Twin Cities figure in your marketing plans, climb aboard. Call the man from Katz and ask him to bring along the June ARB book. And the May book, too, Nielsen, if you prefer. Check the trend, the new Channel 11 trend in the Twins.

**TIME-LIFE BROADCAST**  
Independent WTCN-11 • Minneapolis-St. Paul



## Another famous bell comes to Philadelphia

WRCV-TV was honored as America's "outstanding television station." It received the coveted Gold Bell Award of the Catholic Broadcaster's Association. This is the first Gold Bell Award ever presented to a Philadelphia station. Announcing the honor, the awards committee said: "In both quantity and quality of broadcast WRCV-TV has performed exceptional service during the past year. Throughout

a wide range of programming, WRCV-TV has shown itself truly desirous of assisting Catholic Broadcasters in every way possible." And in every way possible, from pure entertainment to public service, WRCV-TV serves Philadelphia with award calibre television programming.

**WRCV-TV** NBC TELEVISION  
IN PHILADELPHIA  
CHANNEL 3